



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

THE
HISTORY OF THE
CITY OF BOSTON
FROM 1630 TO 1880





600087861-





ENGLISH COMPOSITION.

A
COMPLETE COURSE
OF
ENGLISH COMPOSITION

IN
A Series of Familiar Letters,

WITH

NUMEROUS EXERCISES ;

OXFORD AND CAMBRIDGE EXAMINATION PAPERS ;

CHAPTERS ON PRECIS WRITING, ETC.

BY

JOHN HUGH HAWLEY,

AUTHOR OF

'A FIRST COURSE OF ENGLISH COMPOSITION.'



LONDON :

CHARLES BEAN, 81, NEW NORTH ROAD, HOXTON.

1868.

302. g. 38.

WARWICK:
GEORGE LACY, PRINTER.

PREFACE.

THE success that has attended the author's 'First Course of English Composition' has induced him to prepare a Sequel to it, written on a somewhat similar principle, and combining theory with practice.

Notwithstanding the numerous treatises on English Composition that have lately issued from the press, there is still felt the want of a book likely to beget a taste for Writing; one holding a place midway between mere Introductions and the more advanced works on the subject. This want it is hoped the present treatise will in some measure remedy.

By far the greater portion of the book is devoted to the Exercises, and great care has been taken to render these as varied as possible, as well as to indicate the manner of their treatment.

In the execution of this part of the work the compiler has unconsciously carried out the views of an experienced writer on this subject, whose words he may here be allowed to quote.*

* Preface to Professor Bain's 'English Composition and Rhetoric.'

“To obtain suitable exercises for practice in writing English is a prime consideration with the teacher. . . . The composition of Themes involves the burden of finding matter as well as language. . . . For an English exercise, the matter should in some way or other be supplied, and the pupil disciplined in giving it expression. . . . Another exercise is the conversion of Poetry into Prose. Much value is also attached to Abridging or Summarising; and this might be coupled with the opposite practice of filling up and expanding brief sketches.”

The general arrangement followed is that adopted in a French school-book entitled ‘Manuel de Style,’ by Dr. E. Sommer, to whom the compiler would express his great obligation for much of the preceptive matter and for numerous exercises contained in the following pages.

LEAMINGTON,

May, 1868.

CONTENTS.

LETTERS PRELIMINARY.

- I.—From a Son to his Father requesting assistance in the study of English Composition.
- II.—The Father's answer, promising his aid and encouraging his son. P. 1—2.
-

FIRST SERIES OF LETTERS.

CONCERNING IDEAS.

I.—On the Finding of Ideas.

The necessity of reflecting well before attempting to write. Abundance of ideas not difficult to acquire. Probable effect of writing from inspiration, so called. Ideas acquired not from imagination alone. P. 3—5.

II.—The same subject continued.

On forcing from a subject all the ideas it is capable of suggesting. The manner of doing this illustrated by the subject 'A quill pen.' P. 6—7.

III.—On the Choice and Rejection of Ideas.

The necessity of choosing some ideas and rejecting others shown by the multiplicity of ideas that may be suggested by the simple subject 'A tree.' Easy to write a very lengthened composition. Classification of ideas illustrated. P. 8—10.

IV.—The same subject continued.

What ideas should be sacrificed. Irrelevant matter not to be introduced. The effect produced on the student's mind by exercises in composition. Such ideas to be retained as are most proper to effect the end in view. P. 11—12.

V.—On the Use of Ideas Appropriate to the End Desired.

Breach of Propriety illustrated from a letter written by a youth to his friend. Want of classification pointed out; as well as want of a judicious rejection of ideas. Abruptness to be guarded against. These faults avoided in an amended letter. P. 14—15.

VI.—On Forcible and Feeble Ideas.

The great importance of being able properly to express one's ideas. Feeble ideas to be rejected. This illustrated from the youth's previous letter. Not needful to say everything that can be said on a subject. P. 17—18.

VII.—On Common-Place Expressions.

Explanation of the term common-place. Every subject has its common-place, which is to be avoided. When an exception to this rule is allowable. P. 20—22.

VIII.—On the Order of Ideas.

Ideas of a kindred nature to be linked together. One class of ideas to be exhausted before passing to a new one. Advantage of this method to the reader. The strongest idea to be reserved till last. A similar gradation to be observed between the different series of ideas as between the ideas of each group. P. 22—23.

IX.—On the method of Passing easily from One Series of Ideas to Another.

Harshness produced by a too abrupt transition. The two sorts of transitions explained. Brevity in transitions to be observed. The kind of composition that may dispense with formal transitions. P. 25—27.

SECOND SERIES OF LETTERS.

CONCERNING STYLE.

Its Four General Qualities—

- | | |
|---------------|----------------|
| 1. CLEARNESS. | 3. SIMPLICITY. |
| 2. PRECISION. | 4. PROPRIETY. |

I.—On the Three qualities essential to Clearness ; viz., Grammatical Correctness, Propriety of Terms, and Proper Construction of Sentences.

The qualities of style: some essential or general, others particular. The essential qualities. Clearness the most important. Our end in speaking or writing not to be attained without clearness. What constitutes clearness. P. 28—30.

II.—On the Second Requisite for Clearness : Propriety of Terms.

On synonymes. An acquaintance with various languages necessary, accurately to distinguish the exact meaning of synonymous expressions. In case of doubt, reference to a dictionary of synonymes recommended. P. 31—33.

III.—On the Third Requisite for Clearness : The Proper Construction of Sentences.

Sentences to be generally neither very long nor very short. What constitutes a sentence long or short. Incidental clauses defined. Inconveniences resulting from a multiplicity of these. Model extract from De Quincey. The same marred by trifling alterations. Rules of construction deducible from the passage. P. 34—38.

IV.—On those points of Syntax that present most difficulty to young Writers.

1.—On the Article and the Personal Pronoun.

The chief uses of the article. Before nouns. Before adjectives. On the use of Pronouns. Examples of confusion from looseness in the use of them. On the pronoun 'it.' P. 40—43.

V.—On the Relative Pronoun. The Proper use of 'that.' The Place of the Adverb.

The common error of using the objective case of the relative instead of the nominative and *vice versa*. On the use of the relative 'that.' Professor Bain's theory thereon. Examples of the proper use of 'that;' of the improper substitution of 'who' for 'that.' On the position of the adverb. Sentences rendered heavy and disagreeable from an injudicious placing of adverbs or adverbial adjuncts. P. 45—47.

VI.—On the Subjunctive Mood.

The verb 'to be' the only verb possessing a subjunctive form. The two moods, the indicative and subjunctive, often used indiscriminately. On the proper use of the word 'if.' P. 49—52.

VII.—On the Second Essential Quality of Style : Precision.

Precision difficult to acquire. In what it consists. Its opposite, periphrasis. Pleonasm defined. When admissible. General rules for the attainment of precision. Clearness not to be sacrificed for it. The respective inconveniences of preciseness and diffuseness compared. Excessive precision not a fault of youth.

P. 53—55.

VIII.—On the Third Essential Quality of Style: Simplicity.

Simplicity best taught by considering its opposite faults. In what ornament of style consists. Two kinds of figures; figures of thought and figures of words. Figures of thought enumerated. The use of both kinds of figures natural and unavoidable. The inconveniences resulting from an excessive employment of them.

P. 56—58.

IX.—Figures continued.

What is meant by figures of words. These figures bound up with the language. Far-fetched and trite figures to be avoided. Simplicity recommended.

P. 59—61.

X.—On the Fourth Essential Quality of Style: Propriety.

In what the two kinds of propriety consists. Gravity suited to some subjects, gaiety to others. The tone assumed by a father writing to his son different from that of a son to his father.

P. 61, 62.

XI.—On the Studies necessary to the attainment of a good Style.

The use of Exercises in Composition. Grammar stands at the head of the requisite studies. Next comes history. An acquaintance with the history of our own country most important. Its uses. After history, mathematics. Their effect on the mind. Next the natural sciences. The use of this knowledge. Afterwards the reading of good books. How these should be read, and why. Learning by heart. The kind of compositions required from young people in the ordinary walk of life. These demand a fair amount of literary talent. Excellence attainable by docility, good-will, and perseverance. Speaking well and writing well, the roads to distinction.—G. Washington Moon's *eloquent panegyric on the English language*.

P. 63—67.

THIRD SERIES OF LETTERS.

EXPLANATORY OF THE DIFFERENT KINDS OF EXERCISES THE PUPILS WILL HAVE TO PERFORM.**I.—Verse to turn into Prose.**

Wherein verse differs from prose. How to break the measure of a verse. Synonymous expressions sometimes to be employed. Rhyme disagreeable in prose. How to be avoided. Inversion, what it is. Expressions peculiar to poetry. These not admissible in prose. P. 69—71.

Homonymes and Synonymes.

These words defined. The manner of writing the Exercises on homonymes. Words that are synonymous not necessarily so in all their meanings. In the Exercises on synonymes the senses wherein words are not synonymous are to be disregarded.

P. 84, 85.

II.—Fables.

The nature of these exercises. The direct narration, what it is. The indirect. The form fables generally assume. The actors in them. Nature and simplicity required in fable. Why the dialogue is best suited to fable. Narrative sometimes to be employed. The aim of a fable. P. 71—78.

III.—Letters.

Why letter-writing is so important. A letter defined. The qualities most pleasing in a letter. In what naturalness consists. Ease, what it is; vivacity; its use in writing. Ease not to border on what is unbecoming. The main point of difference between a letter and a conversation. Ten classes of letters. 1. **Letters congratulatory, complimentary, &c.** These to be short and natural.—2. **Letters of consolation or condolence.** Their object; these too, should be short. Not to be sent too early. Why.—3. **Letters of excuse or justification.** Faults to be ingenuously confessed.—4. **Letters of thanks.** Which the most flattering. Thanks to be proportioned to their object.—5. **Letters of demand, of protestation, of offer or refusal.** Modesty the principal quality required in a letter containing a demand. Letters of protestation being ordinarily dictated by indignation require great moderation. A service to be offered so as not to wound another's feelings. Letters of refusal to vary according to circumstances.—6. **Letters of recommendation.** Reasons to be given for the favour solicited; apologies; expressions of gratitude. Letters of introduction do not require so much ceremony.—7. **Letters of advice or reproach.** Advice.

when to be given. The qualifications that entitle one to offer advice. These letters to enter into detail. Letters of reproach require great care. Inspirations of the moment not to be trusted. Danger incurred in a hastily written letter.—

8. Letters on family matters, &c. No stated precepts to be given.—**9. Letters treating of sundry events, as marriages, accidents, illnesses, &c.** These to an ordinary acquaintance to be short; to a relative or a friend longer.—**10. Letters of business.** These more than all others require clearness and precision. A full statement of facts to be made. P. 73—79.

IV.—Narrative.

The principal qualities of narrative. Probability, proportion and animation. Probability, in what it consists. Don Quixote and Gulliver's Travels, why so interesting. Conventional probability not to be infringed. This quality essential to fables. Ordinary subjects require an air of perfect truth. Good sense determines the manner of treatment. The principal ornament of narrative. Its uses. The Subjects for Narrative given in the Exercises may be enlarged at length.—Proportion defined. Detail to be used sparingly.—Animation, in what it consists. Dryness the worst fault of narrative. The details that are to be excluded from narrative. P. 79—83.

V.—Speeches and Harangues.

The different parts of a speech. These less apparent in a short than in a long speech. The rules necessary to be observed. Care required in the transitions of a speech. P. 83, 84.

CONCLUDING LETTER.

PRECIS WRITING.

Definition. The uses of precis writing. General Rules. Precis writing the converse of narrative and letter writing. Its uses. Its application to official documents and letters. The form to be attended to in abridging letters. P. 229—234.

EXERCISES.

Verse to be turned into Prose.	P. 86—133.
Homenymes and Synonymes.	P. 134—139.
Fables.	P. 140—167.
Subjects for Letters.	P. 168—188.
" " Narrative.	P. 189—213.
" " Speeches.	P. 214—228.
" " <i>Precis</i> .	P. 248—259.

Letters Preliminary.

LETTER I.

FROM A SON TO HIS FATHER.

My dear Father,

I daresay you remember that when I was leaving home for school, you desired me to write to you on any subject that occasioned me more than ordinary difficulty, and encouraged me by saying you would endeavour to help me. As I appear to give satisfaction to my master in all my lessons except English Composition, I am naturally anxious to please him in that too; but hardly know how to set about the attempt, for the instructions we receive at our composition lesson, which comes but seldom, being given by word of mouth often escape my memory, so that I appear to want something more definite. Will you be kind enough, my dear Father, to assist me in this matter; for having the Oxford Local Examinations staring me in the face, I am rather nervous on the point, especially as I am told many boys have been plucked in composition that would else have obtained their certificate.

With best love to mother and all dear friends at home,
I am, my dear Father,

Your affectionate Son.

LETTER II.
THE FATHER'S ANSWER.

My dear Boy,

Your letter of yesterday has given me so much pleasure that I hasten to say by return of post, that I have not the least fear of being able to put you in the way of ultimately pleasing your master in your English Compositions as well as you appear to be doing in your other exercises. It was my good fortune to be instructed in this subject by a teacher that understood and loved his own language, and as boys had not then so many studies to divide their attention as the youth of the present generation have, I was able to give considerable time and attention to it. The result I place, my dear boy, at your service, and shall feel amply repaid for the labour it may have cost me to attain what information I possess, if it tend to facilitate your progress in the acquisition of what to an English boy is the most valuable of all acquirements—the capability of speaking and writing his mother tongue with ease and elegance.

And before entering on the subject I will here just remark, that by commencing the study as you evidently do, with a desire to excel, you have an immense vantage ground over any boy starting in the race with you that feels listless and uninterested in the matter.

To ensure success in an undertaking we must enter into it thoroughly, and with our whole heart and soul; for then the obstacles we meet with, so far from being insurmountable, serve rather as incentives to redouble our efforts, and become positively the very means of success. But I must not make my first letter too long, or I shall diminish the pleasure you will feel in looking forward to the postman's knock.

Your mother sends her best love, and desires me to say, how greatly you add to her happiness by your studious habits.

I am, my dear Boy, your affectionate Father.

LETTERS ON ENGLISH COMPOSITION.

First Series.

CONCERNING IDEAS.

LETTER I.

ON THE FINDING OF IDEAS.

My dear Boy,

We are now to enter together on the study of English Composition, and as you have already made some progress in Latin, I need hardly tell you that the word *Composition* signifies a 'putting together;'—the materials to be put together are ideas, and the first advice I shall offer to you, although apparently trifling, is nevertheless of the highest importance; namely, to reflect well, *i.e.*, to search for ideas before attempting to write on any subject whatever. You remember when you were building your rabbit hutch in the holidays, how quickly it was completed when all the materials were collected; and so, my dear boy, you will find it with your composition. The subject you have to write on must be attentively examined; you must regard it in all its bearings, and force it to yield all the ideas it is capable of suggesting. And once that you have taken possession of your subject, that you are alive to the

feelings the situation admits of, that you have, so to speak, identified yourself with your characters, it is almost impossible for you to be short of ideas. They will spring up abundantly even in a somewhat barren imagination. Many young people set about treating a subject before having reflected upon it; they regard as lost the time employed in meditation, and seizing upon the idea that at the very outset presents itself, they proceed to work it out without troubling themselves about what is to come afterwards, for which they trust, as they say, to inspiration. But inspiration is never safer than when it springs from reflection; and ideas are never more abundant and rapid than when we are completely master of our subject. To give one's self up to the fancy of the moment is to risk either stopping short in the middle of one's work, or giving to one part of it a fullness out of all proportion to the rest: like a giant's head on a dwarf's body.

I would have you well consider that the source of ideas lies not in imagination alone, but in memory also from knowledge acquired. Imagination in itself is somewhat limited in range, but study and reading can develope it indefinitely; the more we learn the more rich and fertile it becomes, and the more it is exercised the more vigorous it grows.

I will append to this letter a few subjects that I should like you to reflect upon, and wish you in your next letter to indicate by a sketch or scheme in outline, how you would set about writing a composition on them; and to assist you still further, I will give you a simple example. Suppose that your master required the class to take 'a tree' for the subject of your next exercise: you should consider that a tree belongs to the *vegetable* kingdom: that it is *stationary*, held firmly in the ground by means of its *roots*: that it has a *woody stem*, on whose top grows its *leaves or crown*, composed of *limbs and branches*, on which are *twigs, leaves, flowers*, and

fruit. I shall leave you to work out the rest, and with much love, I am, my dear boy,

Your affectionate Father.

QUESTIONS ON LETTER I.—SERIES I.

1. What is the literal meaning of the word 'composition'?
2. What are the materials we have to deal with in writing?
3. What is the first thing to be done before commencing to write?
4. Give an illustration of the necessity of collecting materials before beginning to construct.
5. State the reason why many young people fail in their compositions.
6. How should you set about treating a composition, having the subject 'a tree' given you to write on?

EXERCISES.

1. Write to a friend a letter giving a description of a 'quill pen' or the 'English Oak.'

2. Write to a friend in Australia a letter describing your native town or village, touching on the following points;—the county wherein it is situated; the character of the surrounding scenery; the stream that drains the district; the nature of the soil; the population; the chief occupation of the inhabitants, whether manufacturing or agricultural; the places of worship; the public buildings; places of amusement, &c.

LETTER II.—SERIES I.

My dear Boy,

Practice makes perfect, so I shall dwell a little on the importance of your forcing from a subject all the ideas it may suggest, before commencing to write upon it.

The simple object a 'quill pen' is capable of affording much more material for thought, and consequently for composition, than you appear to imagine, and I think it will be useful to you for me to prove this. Commence then, after defining it, by considering (1) of what it consists, *i.e.*, think of its various parts; (2) describe the nature of these parts; (3) the origin of the quill; (4) its species and usefulness; (5) consider the changes it undergoes and the qualities it thus acquires. These various ideas will certainly not flow into your head, as I have already remarked, from a mere effort of the imagination; you must have acquired previous knowledge on the subject; but having acquired the knowledge, such an exercise as this is useful in enabling you to classify the various items of information you possess, and thus to produce a readable composition. The following would be somewhat of the shape your exercise on a 'quill pen' would have assumed, had you followed the plan I here recommend.

DESCRIPTION OF A QUILL PEN.

(The figures refer to the divisions adopted above.)

A Quill pen is an instrument used for writing, (1) and consists of three parts, *viz.*, the quill or barrel, the stem and the beard. (2) The quill itself is in the form of a cylinder, and hollow; it varies in degrees of hardness, and is generally transparent. The stem is firm, four-cornered and filled with a white pith. The beard consists of many fine feathery fibres. The *pen* when made has a nib, slit, and cradle. (3) Quills are usually obtained from geese, though feathers from the wings of ravens, peacocks, turkeys, and storks, can also be used for writing; but goose quills are the best. When mature they fall from the bird in May and June. Those plucked from the goose are inferior to those that fall off themselves, for not being quite matured they are too soft.

Each wing of the goose contains five quills fit for use. (4) The pens made from the left wing lie in the hand more conveniently than those of the right. (5) Quills are rendered brittle by being baked in an oven, when thus hardened they are either clear and transparent, or opaque. Quills must be cut before they can be used.

You must regard this exercise on a 'quill pen' as a sort of model on which to frame similar exercises; and that you may not be at a loss for subjects, I append to this letter a list from which you may choose such as you have some ideas about. I am, &c.

QUESTIONS ON LETTER II.—SERIES I.

1. Having to write on a 'quill pen,' state how you should proceed to do so.
2. Is a bare effort of the imagination capable of enabling you to do this?
3. What is the use of such an exercise as this?
4. In what light are you to regard the description of a 'quill pen?'

EXERCISES.

1. Write your little brother a description of your 'pocket knife.'
2. Give a general description of the articles used in playing a game of cricket. (This if properly done will be sufficient for three or four exercises.)
3. Give a particular description of a 'cricket bat.'

SUBJECTS FOR LETTERS 1 & 2.

House	Table	Board	Watch	Knife
Coat	Shoe	Farm	Town	Garden
Gun	Cart	Ship	Railway	Bridle

Cow	Elephant	Bee	Snail	Lobster	
Spider	Pelican	Horse	Lark	Eagle	
Lizard	Viper	Whale	Salmon	Oyster	
Cat	Crocodile	Kangaroo	Monkey	Bat	
Dog	Camel	Beaver	Cuckoo	Ostrich	
Daisy	Buttercup	Bean	Turnip	Potato	
Rose	Tulip	Dock	Thistle	Speedwell	
Parsley	Foxglove	Nettle	Primrose	Melon	
Geranium	Fern	Chickweed	Woundwort	Ivy	
Country	Field	Valley	Desert	Sea	
River	Mountain	Prairie	Glacier	Lagoon	
Iron	Copper	Gold	Silver	Zinc	Lead
Granite	Lime	Salt	Slate	Sulphur	Tin
Heir	Poor	King	Gunpowder	Pen	
Brick	Cotton	Sugar Cane	Steam	Boat	
Canal	Fountain	Iceberg	Gas	Bread	
Water	Wine	Peasant	Reindeer	Glass	
Map	Brass	Holiday	Hart	Bird	
Leather	Thimble	Acorn	Mercury	Coal	

LETTER III.

ON THE CHOICE AND REJECTION OF IDEAS.

My dear Boy,

The exercises accompanying your last letter please me much, as they evidently flow from a thoughtful mind. You appear to imagine that I overstated the matter when I implied that after due reflection on any subject, you would as it were be inundated with ideas. It is not by any means, I assure you, an overstatement of the case; your remark merely corroborates one that I made in my last letter, viz., that imagination *alone* is a poor bank to draw upon, almost always failing at the crisis when most needed, and requiring its coffers to be continually replenished with a constant supply from without. My object in this letter shall be to prove to you, that your duty at the outset of a work is not merely the

finding of ideas, but also the classifying, choice and rejection of them. For, to continue the subject of *a tree*; had you read works on botany, or had your curiosity led you to observe with attention the different kinds of trees you have met with, you would have noticed that their respective component parts are in many cases totally different from each other; so that you might have lengthened out your exercise indefinitely, by first describing the different kinds of roots, *i.e.*, whether long or short, horizontally spreading or vertical, tough or brittle, fibrous or otherwise; then by detailing in a similar manner the differences existing in their stems or trunks, their boughs and branches, the leaves, fruit and flowers. In doing this you would have formed a composition too lengthy for your worthy master to correct; and even then you would have omitted to mention the different *uses* that these several parts of the various kinds of trees were by a bountiful Providence evidently destined for. From this familiar example I hope you will perceive what I meant by saying that you must *force* a subject to furnish all the ideas it is capable of suggesting. Having done this, your next duty will be to classify the ideas found, then to select and reject. I need hardly illustrate what is meant by classification of ideas, for your own common sense will see how ridiculous your composition on 'a tree' would have appeared had you commenced by describing the uses its leaves serve, then mentioned that it had roots, afterwards remarked that some fruit is large, others small, &c. This would have been a jumble that would have merited the contempt of your master.

I shall conclude this letter by requesting you to discover the numerous ideas suggested by the following subjects, and to reject those you think weak and unconnected with the subject.

I am, my dear boy, &c.

QUESTIONS ON LETTER III.—SERIES I.

1. To what is Imagination compared in this letter ?
2. What is the wealth referred to, wherewith imagination must be constantly supplied ?
3. How may a subject be almost indefinitely extended ?
4. Illustrate from Letter III. what is meant by the classification of ideas.

EXERCISES.

Classify the following ideas as suggested by the subject 'a loaf:'—

1, It is bread ; 2, bread is composed of various materials ; 3, flour is the principal ; 4, a loaf is sometimes round, sometimes square ; 5, potatoes are sometimes used in making bread ; 6, flour is wheat ground and separated from the husk ; 7, barm is used in bread-making ; 8, loaves are either white or brown ; 9, potatoes are used to make the bread light ; 10, barm is the scum taken from fermenting beer ; 11, the ordinary loaf weighs about four pounds ; 12, brown or seconds flour is flour not carefully winnowed from the husks ; 13, the barm by fermentation causes the particles of flour to separate, thus rendering the bread light ; 14, water and salt are also used in bread making ; 15, when the mass formed by the mixture of flour, water, salt, has worked and fermented, it is then well kneaded ; 16, the flour is produced by the miller from the wheat, ground between two heavy stones, and winnowed ; 17, when the loaf is formed from the dough it is put into an oven and baked ; 18, dough is the name of the mixture after fermentation.

LETTER IV.

ON THE CHOICE AND REJECTION OF IDEAS.

My dear Boy,

We will now proceed to consider the Choice and Rejection of Ideas. Evidently the ideas to be sacrificed are those least intimately connected with the theme, and without great caution you will often find yourself straying wide from the subject in hand simply because you are following out an idea not closely allied with it. It would not be allowable, for instance, when giving a description of our former example 'a tree,' to enter into a disquisition on the different kinds of birds' eggs, simply because you had incidentally observed that in the trees, to use the words of scripture, 'the birds of the air build their nests, and sing among the branches.' Almost any subject whatever, though totally unconnected with the principal matter in hand, may in this way be introduced. This cannot be tolerated in the compositions of the young; for the work required of them has for its aim to develope that sound judgment that enables its possessor to treat a subject in a complete manner, with moderation and sobriety, and without wandering out of his limits. I grant you there is something more fascinating in the fancies of a ready and brilliant intellect, but the qualities I am recommending are more valuable in every-day life, where all questions should be treated clearly and with propriety, and where the most ordinary common sense often bears sway over the noblest imagination.

You will perhaps ask me whether, after having revised the different ideas suggested by the subject, you are to make use of *all* intimately connected with it. By no means: some on a second examination will prove to be weak, others inappropriate, others again common and

trite. All these must be rejected, and those must be retained that are most proper to effect the end we have in view. For obviously, if we wish to move the reader, we should give prominence to the ideas most likely to excite the feelings; if we wish to please, we should dwell, according to circumstances, on agreeable and pleasant thoughts. In short, my dear boy, to ensure success, you must take seriously into account the character, habits, tastes and humour of the person that is to read your performance. What will produce an effect on one will leave another totally unmoved; what pleases one, will displease another; thus the serious man will be sensible to serious ideas, the cheerful one to cheerful ideas. These are the proprieties of style it is useful to observe, without in the attempt ceasing to be natural; for the most important thing of all is to remain what we are, and not to belie one's character by endeavouring to appear what we are not.

I will close my letter by requesting you to write the exercise appended to it, that I may see if you have thoroughly understood my remarks.

I am, my dear boy, &c.

QUESTIONS ON LETTER IV.

1. What is the subject of this letter?
2. What ideas must first be sacrificed?
3. Account for a young writer's often straying wide from the point.
4. Illustrate how this may be done in the exercise on 'a tree.'
5. What effect should the compositions of young persons produce on their minds?
6. What principles should be kept in view in the selection of ideas?

EXERCISE

To test the pupil in the selection of ideas.

You have heard that an old schoolfellow of yours, now articled to an attorney, is contemplating running away from home, and going to sea ; write a letter to him endeavouring to dissuade him from the step.

The following is the Letter :—

My dear George,

Tom Jones told me yesterday you were thinking of running off to sea. You surely cannot be such a simpleton. What will your father and mother say? besides your master, who I am sure will be awfully angry ; and then all the money that has been paid for you will be wasted. I wouldn't do it if I was you. Why I hear you are getting two shillings a week for pocket money. You won't have that if you go to sea. Besides, George, I don't see how you are to prosper if you treat your father and mother like that. You know what the fifth commandment says, "Honour your father and mother," and that won't be honouring them I'm sure. Besides, only think how wretched your sisters will be ; and fancy, you will not then have any more jolly cricket matches in the summer ; and I'm sure I should miss you awfully ; and in addition to all this there are the dangers and hardships of sea life to be encountered. No, no, give up the idea, and write and tell me you have done so.

With best love, I am, dear George,

Your affectionate old schoolfellow,

JOHN.

LETTER V.

ON THE USE OF IDEAS APPROPRIATE TO
THE END DESIRED.

My dear Boy,

I must say the specimen of composition you sent the other day was quite sufficient to convince me that it is not without reason your excellent master is dissatisfied with your style. However, do not be discouraged, but endeavour to see what is faulty, and amend it. I will point out the most striking violations of propriety, and then will write the young gentleman a letter myself, that you may see how necessary it is to pay attention to the proper selection and arrangement of your ideas. The object your letter evidently has in view is to persuade by an appeal to the feelings; you must at once see how inappropriate to such an end is the employment of ridicule; and yet this is what you resort to when you make use of the term *simpleton*. Now let us see which of your friend's feelings you appeal to, and how your ideas are arranged as regards their relative importance. Taking the letter as it stands, I find the following are the means used to dissuade him from taking a foolish and perhaps fatal step.

First, as I have just said, (1) ridicule; then (2) an appeal to his sense of filial duty; afterwards (3) to his self-esteem, when you endeavour to make him believe that *you* could not do so mean an action; (4) then to his love of money; afterwards (5) to what should be the most powerful motive of all, his duty to God; (6) then to his filial affection; (7) to his love of pleasure; (8) to his social feelings; and finally (9) to his sense of fear and personal comfort. We find, then, that the subject I proposed you should write on, suggested to your mind *nine ideas*; if you had arranged them on a slip of paper as they at first struck your mind, and afterwards

had classified them, you would, I think, have found the order of their relative importance to be the following :— No. 5, 2, 6, 8, 3, 9, 7, 4, 1 ; of these, I think the last three should have been rejected ; No. 9 is common and almost unworthy to be employed ; No. 8 is perhaps more likely to excite a feeling against the writer than in favour of him ; and so we have four remaining reasons why your friend should not take the contemplated step, any one of which, if properly urged, would, I think, prove strong enough to produce the desired effect on an ingenuous and right-minded youth.

In conclusion I must also remark that the opening paragraph of your letter was exceedingly abrupt, and the closing sentence scarcely less so. And now for my own letter on the subject. Adieu, my dear boy.

Pray accept the best love of your affectionate Father.

The Father's Letter.

My dear George,

As your old schoolfellow and older companion, I feel sure you will forgive me for addressing you on a subject that has for some hours caused me much uneasiness. Our common friend Tom Jones informed me only this morning that you have serious thoughts of running away from home and going to sea. At first I was inclined to treat the matter as a joke, but he assured me so positively such was the case, that I seize the first spare moment to tell you how very grieved I am to think you could for an instant entertain such an idea. The reasons why you should not take this rash step are so many that I hardly know which to urge first ; to say nothing of the injustice you would be guilty of towards your master, of the sorrow you would occasion all your intimate friends, and more especially your brothers and sisters, let me entreat you to reflect for a moment on the overwhelming grief you would plunge your kind, good

parents into, who I am sure would do anything in their power to save you one unnecessary pang. I do not like to be harsh, but I cannot help saying that I firmly believe the sense of your ingratitude to them would haunt you to the day of your death. Besides, my dear fellow, how could you kneel down night and morning to say your prayers, when you must know that every day of absence from your parents would be practically a breach of the fifth commandment. I am sorry not to be able to advocate in an abler manner the claims your parents have on you, but knowing as I do your great good sense and kindness of heart, I feel sure I have said enough to convince you that you must banish this foolish thought. If there are disagreeables in the profession your father has chosen for you, be candid with him and tell him so. If he can, I am sure he will have them removed ; and if there is no remedy for them but patience and perseverance, why then, old fellow, bear them like a man.

I shall quite look for a line from you in the morning telling me all is right. I am dear George,

Yours affectionately.

QUESTIONS ON LETTER V.

1. What was the end proposed in the letter from John to his friend George ?
2. What breach of propriety did he make at the outset ?
3. Enumerate the means the writer used to gain his end.
4. Write them down in the order of their relative importance.
5. Which of these ideas should be rejected ?
6. What have you to remark on the opening paragraph of the letter in question ?
7. What motives are appealed to by the writer of the amended letter ?

EXERCISE.

Your father has placed you in a situation you do not like, and is very desirous that you should remain there ; you are equally desirous to leave it : write and endeavour to persuade him to accede to your request.

At the head of the letter write the motives you purpose urging to obtain your desired end.

LETTER VI.

ON FORCIBLE AND FEEBLE IDEAS.

My dear Boy,

I am glad you think my letter an improvement on your own, and hope some day to see you write fluently and to the purpose ; meanwhile remember for your encouragement that when I was your age I could write no better than you can now.

Before proceeding with my instructions, I wish you to weigh well the vast importance of the duty you were undertaking when voluntarily proffering your advice to your friend ; for it was within the range of possibility that his whole future career should be shaped by a few strokes from your pen ; on them also might depend the comfort of his master, the happiness of his brothers and sisters, and not the happiness alone but perchance the very life of his aged parents. To illustrate this I will suppose he returns the following answers respectively to the two letters.

Answer to Letter No. 1.

Dear John,

In answer to your letter received to-day, I beg to say I am no more a simpleton than you are ; and as regards the advice contained in it, I think I am quite as

capable as yourself of judging what is best for me to do. When you next hear of me, I shall have released myself from the trammels of office life.

Wishing you and all old friends good-bye,

I am, dear John, yours, &c.

Answer to Letter No. 2.

My dear John,

Very many thanks for your very kind and most convincing letter ; it has quite brought me back to my senses. By this act of friendship, dear John, you have saved what is now a happy family from indescribable misery, have brought peace back to my troubled breast, and rescued me from a step that I now see would, in all human probability, have driven me to despair, and have resulted in my ruin here and hereafter.

I am, my dear John,

Ever your most attached and grateful friend.

(Continuation of Father's Letter.)

No further remarks of mine are, I think, needed to prove to you that a well conceived and well expressed letter may often be the means of bringing about the most happy results. And now, to resume the subject of our lessons, viz., the Choice of Ideas. Having made a sketch of the various ideas first suggested by the subject, those that are feeble should evidently be rejected ; for an idea of this class, if placed after a forcible one, has not only no weight of itself, but actually robs the stronger of its force, and thus weakens the impression it was calculated to make. For instance, do you think that by reminding your friend of his pocket money immediately after having advanced the claims of his parents on his gratitude, you were more likely to gain your end ? Neither is it necessary to say all that can be said on a subject ; we may

without impropriety omit particulars that would naturally present themselves to everybody's mind, unless we can enhance their worth by new considerations. To dwell on hackneyed and trivial ideas is to cast an imputation on the intelligence of the reader.

My letter I see has run to its accustomed length, so I will reserve for the next what I have to say on the necessity of avoiding common-place remarks.

I am, my dear boy, yours, &c.

QUESTIONS ON LETTER VI.—SERIES I.

1. In undertaking to proffer advice to George, why ought his friend John to have been most guarded in the choice both of the motives urged and the manner of enforcing them ?
2. Show what different results two different kinds of letters may be attended with ?
3. What plan should be adopted before proceeding to enlarge on any single idea ? *Ans.* A sketch of the ideas suggested by the subject should be written out.
4. Which of these ideas should be rejected ?
5. Illustrate from Letter VI. what is meant by a feeble idea.
6. Is it necessary to say all that can be said on a subject ?

EXERCISE.

Arrange in the order of importance the following ideas suggested by the question, 'Why should children be early taught to obey their parents ?' commencing with the least important :—

1. Because God, the Maker of both parent and child, has expressly commanded this duty.

2. Because obedience to parents forms the nucleus round which, in after years, all the other virtues may be grouped.

3. Because the interest of the state requires good citizens ; who cannot, as a rule, be formed from disobedient children.

4. Because obedience to human authority, not parental, will be more easily practised when a child has been accustomed to respect the authority of his parents.

5. Because the happiness of the individual himself is by obedience to parents greatly increased, no child being more wretched than one living in the conscious neglect of this duty.

6. Because the happiness of the child's friends and companions depends almost entirely on the inculcation of this duty, no greater social pest existing than a spoiled child.

7. Because home, which ought to be the centre of all order, comfort and joy, is by an unruly child often turned into a place of unseemly strife and confusion.

8. Because a child being an immortal creature, and the influence of his evil actions extending to even beyond the grave, his eternal happiness is imperilled by an habitual neglect of this commandment.

9. Because the contagion of evil example is such, that one unruly child may be the means of corrupting the children he comes in contact with.

10. Because no confidence can be placed in a child so depraved as to despise this duty ; for if he respects not the claim his parents have on his obedience, the probability is he will not respect claims that are less binding.

LETTER VII.

ON COMMON-PLACE EXPRESSIONS.

My dear Boy,

I will now devote a few lines to the subject of Common-place Expressions ; and by these I mean those trite and hackneyed remarks that everyone is acquainted

with, and which for that reason afford pleasure to none. For example, instead of saying, 'Spring has returned,' or, 'It was early in the spring,' some speak of the 'Zephyr's warm breath, of the warbling of the birds, of the budding flowers, of the melting ice, of the new robe of the earth, of the meadows, of the groves, of the brooks,' &c.; things that may be much better expressed, from the fact of there being formulas for them ready made, and made too by experienced hands. There was a time when they pleased, but they are now become quite disagreeable. Every subject, when well examined, presents its common-place, and it is precisely this common-place that must be avoided. Yet as there is no rule without exception, so even these are occasionally admissible; when, for instance, the writer is skilful enough so to incorporate them with his subject as that they appear, not to be joined to it with a view to effect, but to spring naturally from it. Thus, to continue our example, these common-places relative to spring, so wearisome and insupportable, will lose much of their triteness when attributed to an invalid that has been confined to his chamber during the winter, and is able at length to leave it and enjoy the first days of spring. In this case, we shall have no longer a vague and worn out description; and why?—because it is not exactly spring that we are describing, but the pleasurable sensations of one that is enjoying its beauties in an exceptional and perhaps unhoped for manner. In the example given above, the description was of a general character; here it assumes one that is personal. What can we find more hackneyed and common-place than the description of a tempest? And yet when in the midst of this tempest we introduce a person we are interested in, when with the great convulsions of nature we mingle the emotions of a person witnessing them, and who may perhaps in a moment become their victim, then the description will excite a powerful interest. The only way to make common-places

at all serviceable is to give them a particular application, although in that case the term ceases to be strictly correct, as there is then no longer anything common-place about it.

I think enough has been said on this subject for you thoroughly to comprehend it, so I will conclude my letter by hoping that you will be simple and natural in your descriptions. I am, my dear boy, &c.

QUESTIONS ON LETTER VII.

1. What is the subject of this letter ?
2. What do you mean by common-place expressions ?
3. Illustrate your meaning from this letter.
4. Are these common-place expressions always objectionable ?
5. When are they not so ?
6. When do such expressions cease in a measure to be common-place ?

EXERCISE.

Write a description of any pic-nic you may have shared in, avoiding common-place expressions.

LETTER VIII.

ON THE ORDER OF IDEAS.

My dear Boy,

Having now spoken of the finding of ideas, and the choice of ideas, the next subject I wish to direct your attention to is, the Order of Ideas ; for nothing is more conducive to clearness in composition than attention to this very essential point. Ideas that may appear forcible, new, and striking, when conceived separately, lose

in a great measure all these qualities when presented with no regard to their natural sequence. They then obscure instead of enlighten the mind, and of course lose all their effect. You will avoid this inconvenience by taking care to unite and present in succession all the ideas of a kindred nature, and those that may be linked together naturally without effort. One class of ideas should be completely exhausted before passing to new ones. By so doing, you will enable the reader to classify with facility the considerations brought before him, or the facts you wish him to become acquainted with; and the fewer mental efforts he has to make, the more will he be disposed to be instructed or convinced. Whilst thus treating in a separate and independent manner each series of ideas, care must be taken to reserve till last the strongest idea; the weakest being presented at the head of the series. Certain ideas that, when isolated from others, have scarcely any weight, when grouped together share in the general impression produced. The method I am now recommending is always good, but it is especially so when persuasion is the object aimed at; the mind is thus prepared by degrees for what we wish to obtain; then, when it is already hesitating, those decisive considerations that have been kept in reserve are brought to bear, and the persuasion is accomplished. If, on the other hand, the most powerful considerations were presented at the outset, all succeeding ones would only weaken their force, and would naturally efface from the mind whatever impression might have originally been produced.

Each series of ideas being thus arranged, it remains to re-assemble the whole series, in doing which the same gradation should as much as possible be established between *them* as has been recommended for the ideas of each group.

And now, my dear boy, to test your discrimination, I shall give you a simple exercise or two on the arrange-

ment of ideas, and when I am satisfied you fully comprehend what I have said, I shall proceed to speak of the manner of passing from one series of ideas to another.

I am, my dear boy, &c.

EXERCISES.

I.

Coal. Its abundance—used as fuel for houses—colour of—used for furnaces in smelting metals—different kinds of—where found—used for foundries—means of obtaining it—used for forges—coal mines. Source of Britain's prosperity. Depth of coal mines—extent—used in producing steam for locomotion by land and sea—used in the production of gas—for driving machinery—tar, lampblack, rock oil, paraffin oil, &c.

II.

Mountain. What?—variations of temperature on it—isolated or one of a group—foot or base—side—summit—conical—pointed or dome shaped—usual form, when isolated, arising from the materials that compose it—source of rivers—retreat for animals, hare, roe, deer, grouse, ptarmigan, curlew, plover—rugged or smooth—bare or heath-clad, or verdant, or woody—crag, precipice, cataract—breaks the clouds, causing rain—shelters countries from the winds.

QUESTIONS ON LETTER VIII.

1. What is the subject of this letter?
2. Why should a proper order be observed in presenting several ideas?
3. What is the effect of attending to the natural sequence of ideas?
4. How may this error be avoided?
5. What advantage has this method?

6. What is the proper place in the paragraph for the strongest idea ?
 7. What advantage results from keeping till last the strongest idea ?
 8. What plan must be followed in arranging the different series of ideas ?
-

LETTER IX.

ON THE METHOD OF PASSING EASILY FROM
ONE SERIES OF IDEAS TO ANOTHER.

My dear Boy,

We now come to speak of the Method of Passing in a Natural and Easy manner from One Series of Ideas to Another, which, although of not such vital importance as the subjects we have been considering, is nevertheless one that requires considerable attention, as for want of it the compositions of the young are often harsh and incoherent.

The definite order of ideas having once been fixed on, the several series are united by means of what are called *transitions*. By transition is meant the link that unites one idea with another. There are two kinds of transitions—transitions of ideas and transitions of words. Transitions of ideas consist of intermediate ideas, which regard as much the train of reasoning just finished, as that about to be commenced; these are, in fact, the most happy and natural transitions. Transitions of words consist merely of verbal formulas whose only value is to warn the reader that a new development is to be entered upon. The following are examples of transitions of words: ‘I have just shown how very wicked is your resolution, I am now going to prove to you that it is contrary to your interests;’ or, ‘Your resolution is not

only wicked, it is moreover contrary to your interests ;' or again, ' Plainly then your resolution is a wicked one, and being so, it must also be contrary to your interests.' It may easily be seen that these formulas are capable of an indefinite variation, and are in fact nothing more than artifices of style.

The worth of these transitions depends on their shortness, as you may readily conceive, by remembering that in general, as I have just remarked, they add nothing to the idea ; and clearly we should be as brief as possible in saying that nothing. Too long transitions moreover take away from the lightness and simplicity of the style ; their use is to preserve clearness in a composition, and they perform that office none the less for being brief. There is but one kind of composition where transitions may be dispensed with, and that is the epistolary ; and even here a distinction is to be observed. Ordinary letters to relations are scarcely more than a familiar chat on all sorts of subjects ; in this case it may happen that the transitions themselves take up half the letters. On the other hand, the subjects touched upon are sometimes so various as to require a very practised eye to detect a link between them. In conversation you know we ordinarily turn from one subject to another without the aid of transitions ; and very properly so, as it is thereby rendered more life-like, sprightly, and interesting ; it is the same with a letter, which pleases in proportion as it contains nothing studied or artificial. As regards business letters, however, wherein are treated subjects of great moment, they conform to the common law, like a narrative, a treatise, or a discourse. These letters require exactness, method, and clearness.

Before closing my letter, I ought to tell you that in composition one rule is especially necessary to be observed, viz., to make known at the outset the subject to be treated of ; to enunciate it very clearly before enlarging upon it. For want of conformity to this precept,

the reader is often left in uncertainty as to the end proposed ; and no reading is more wearisome than that of a letter or work whose object is not from the beginning perceived.

I am, &c.

QUESTIONS ON LETTER IX.

1. State the subject of this letter ?
2. What fault does want of attention to this subject occasion ?
3. What are the expressions termed that serve to unite one series of ideas with another ?
4. How many kinds are there ?
5. Give examples of what is meant by transitions of words.
6. On what quality does the worth of these transitions depend ?
7. Why is this ?
8. In what kind of composition may these transitions be dispensed with ? and why ?
9. What have you to say concerning business letters ?
10. What rule especially should be observed at the outset of a composition ?
11. Why is this necessary ?

EXERCISE.

For an Exercise to this letter take No. 48 from the Subjects for Letters.

Second Series of Letters.

CONCERNING STYLE, AND ITS FOUR GENERAL QUALITIES:

1. CLEARNESS. 3. SIMPLICITY.
 2. PRECISION. 4. PROPRIETY.
-

LETTER I.

ON CLEARNESS ITS THREE REQUISITES:

GRAMMATICAL CORRECTNESS,
PROPRIETY OF TERMS,
AND CONSTRUCTION OF SENTENCES.

My dear Boy,

We come now to the second part of a writer's duty, viz., the compilation. The precepts I have hitherto been giving you, as I daresay you will have already observed, have for their aim the production of a sensible and well arranged plan, and refer almost entirely to the reflection that I said was absolutely necessary to ensure success in composition. Now the formation of this plan rests entirely on good sense; a reasoning and judicious mind may, even without instruction, trace in a tolerably satisfactory manner the framework of a subject. The compilation of it, on the contrary, requires solid and varied attainments; and composition is not really good till after long and exact preparatory studies, which will appear evident now that I am about to give you an exposition of the precepts of style.

And first as to the *qualities of style*. Amongst these, some are general; that is to say, they are essential, whatever be the subject treated on; others are particular, that is, they vary according to the nature of the subject. To render my remarks as intelligible as possible, I shall now direct your attention to the essential qualities of style only; the others may be considered, if necessary, when each kind of composition is noticed.

The general qualities of style are—

- | | |
|---------------|----------------|
| 1. Clearness. | 3. Simplicity. |
| 2. Precision. | 4. Propriety. |

You will readily perceive that of all the qualities of style, clearness is by far the most essential. Our aim in speaking or writing is simply to produce an impression on the minds of others; we desire either to instruct, amuse, or persuade. Now whatever may be our end, we are certain not to attain it if we do not know how to make ourselves understood. More than this, it is not sufficient to be merely intelligible; our ideas should be expressed so as to be capable of being seized promptly and without difficulty; of being read fluently, without obliging the reader to return several times to the same phrase, and to make of it a kind of study. And this remark applies with even more force to spoken than to written language; for when the subject of a narrative or letter is interesting, it may, should it contain obscure portions, be read and re-read several times; but what a speaker fails to make *at once* intelligible to the hearer, is completely lost to him. To know how to write is a great point towards knowing how to speak; study then, my dear boy, if you wish some day to speak fluently and without obscurity, to acquire a style of writing that is at once easy and clear.

Clearness depends on three things: (1) On grammatical correctness; (2) on propriety of terms; (3) on the construction of sentences.

Grammatical correctness, as you know, is an exact

observance of the rules of grammar ; in this study I am pleased to learn from your master that you are making tolerable progress ; and you must still persevere in it ; for although the grammar of our own language does not present so many points of difficulty as that of a language abounding in inflexions, still the proper study of it is of much more importance to youth than they are apt to imagine.

I will now give you to amend a few sentences that are incorrect from want of attention to the rules of grammar. In your next letter I shall look for the corrections.

I am, my dear boy, &c.

EXERCISE.

1. The man who is a gentleman only when he chooses, as more than one boasts he can be, is merely a polished hypocrite.

2. Every climate produces those objects which are most necessary for the comfort and convenience of their inhabitants.

3. The colour of the plumage of birds, like that of the hair of animals, change with the season in many instances.

4. The influence or caprice of those mercenaries were often no less fatal to their friends, than their valour and discipline was formidable to their enemies.

5. Much has been spoke and wrote in favour of both resolutions.

6. Neither of these men seem to have any idea that their opinion is incorrect.

QUESTIONS ON LETTER I.

1. What has been the aim of the First Series of Letters ?
2. What is the object of the Second Series ?
3. Name the four general qualities of style ?
4. *Which of these* is the most essential ?

5. For what purpose does a person speak or write?
 6. How will he be sure to fail of accomplishing his purpose?
 7. Is it sufficient for writing to be merely intelligible?
 8. Why is it necessary to be even more particular on this point when speaking than writing?
 9. Name the three things that clearness depends on?
-

LETTER II.—SERIES II.

ON THE SECOND REQUISITE FOR CLEARNESS:

PROPRIETY OF TERMS.

My dear Boy,

The second requisite for clearness in composition is, as I told you in my last letter, Propriety of Terms. You must have observed how nearly allied are the meanings of large numbers of words, yet it has been said that there are not two words perfectly synonymous in meaning; that, in a language, each expression has a determinate value of its own, which prevents it being confounded with any other expression whatever. This assertion is strictly true. Thus to a person perfectly acquainted with the English language, and the different languages that furnish the elements of it, especially Greek, Latin, and French, there are few words that have not a well marked and precise signification; still there is found a certain number whose shades of meaning are sufficiently delicate to render it difficult to seize upon the distinct meaning. But this intimate knowledge of language is the lot of very few; the greater part of Englishmen know only their mother tongue, or have not studied the ancient and modern languages so thoroughly as to be enabled to draw from them philological deductions. As

an example, let us take the first word found in a dictionary of synonymes, viz., *abandon*, which is akin to *desert*, *forsake*, *relinquish*, *give up*, &c.

The shades of difference existing between these terms prevent the one being used for the other ; but those shades do not strike every eye ; these words are to the great majority of persons veritable synonymes. The choice of a term can hardly be decided by the definitions of even the very best dictionaries. I advise you therefore never hastily to adopt an expression that at first sight resembles another, but to remove your doubt by consulting the works on synonymes within your reach. The study of synonymes not only prevents our being mistaken as to the real meanings of words, but also greatly contributes towards giving a delicacy and penetration to the mind, and moreover is to him that attentively studies them a substitute for the learning ordinarily acquired only by a long acquaintance with the dead languages. Strive then, my dear boy, in writing as in conversing, to employ only those terms of whose meaning you are perfectly certain ; to verify in the dictionary such as cause you any doubt, and in the works on synonymes such as you are in danger of confounding with others. This you will find an excellent exercise for some time to come ; and if persevered in, your knowledge will insensibly increase, habit will come by degrees, and at length you will be able to write fluently, with purity and elegance.

Without further insisting on this point, I think you will agree with me, that the choice of appropriate terms must greatly contribute towards rendering the style clear and intelligible ; before closing my letter I will however just remark, that we should endeavour not only to make use of terms strictly appropriate, but also to make each single word express with the greatest exactness its different shade of thought. It has been said *by an excellent writer*, that what is well conceived is

clearly expressed ; that words are supplied without difficulty for the expression of a clearly conceived thought. This is true ; still it is true only of the writer that understands the exact value of words.

You will now have a few exercises on synonymes to test your discrimination ; after which we will proceed to consider the third essential to clearness in style, viz., a proper construction of sentences.

I am, my dear boy, &c.

QUESTIONS ON LETTER II.—SERIES II.

1. What is the second requisite for clearness ?
2. What do you mean by a synonyme ?
3. What studies are necessary for obtaining a clear insight into the meaning of synonymes ?
4. What is the example quoted to show the slight differences existing in the meaning of kindred words ?
5. What is the best plan to adopt in the case of doubt about the meaning of a word ?
6. What are the advantages of the study of synonymes ?
7. What should be our aim in the use of each single word ?

EXERCISE.

What is the difference between—

Abandon,	Desert,	Forsake.
Abate,	Lessen,	Diminish.
Ability,	Capacity.	
Above,	Over.	
Abrupt,	Rugged,	Rough.

Example.

We *abandon* those that are entirely dependent on us for protection and support ; we *desert* those we have entered into coalition with ; we *forsake* those we have been on terms of intimacy with. A soldier *deserts* his comrades, *forsakes* his friends, and *abandons* his children.

LETTER III.—SERIES II.

ON THE THIRD REQUISITE FOR CLEARNESS :

THE PROPER CONSTRUCTION
OF SENTENCES.

My dear Boy,

I am now to give you a few hints on the Proper Construction of Sentences ; this, you will remember, I said was the third essential for Clearness. I will begin by saying, that in general, a very long sentence, even if well constructed, tires the attention. On the other hand, a string of very short sentences offends by its monotony. The wisest plan, then, is to hold a middle course, and make them neither too long nor too short. The oratorical style delights in long drawn periods, on account of their harmony ; short sentences are better adapted to witty or sarcastic writing. It is impossible, however, to establish a general rule ; style is simply the expression of thought, and it would consequently be as difficult to limit beforehand the length of a sentence as to determine the extent of a train of thought before it was conceived. One remark suggests itself here, viz., that the length of a sentence is not measured by the number of words it contains, but by the facility or difficulty in comprehending it in its progress and development. A sentence of three lines is long if it drags heavily, and one of twenty is short if sustained to the end without becoming perplexing or burdensome. What renders periods sluggish and confused is the too great number of incidental clauses introduced into them. By incidental clauses I mean all sentences not essential to the principal proposition, and which, being added as simply accessory to it, may be struck out without injury to its clearness. For example, in the sentence, "God, who is just, will render to every man according to his works." The words 'who

is just' form an incidental clause or sentence, which, although adding something to the principal proposition, may yet be omitted without destroying the sense of the principal sentence. If, on the contrary, the principal sentence be taken away, the incidental will then cease to have any meaning. The inconvenience resulting from incidental clauses either too long or too numerous is twofold; first, the mind of the reader is by means of them led away too frequently from the principal idea, which it is always eager to seize; and, secondly, it is fatigued by the repetition of the words that introduce these clauses, such as 'who, whose, whom, although, because,' &c.

I advise you then, as a beginner, carefully to avoid long sentences; the management of such is very difficult even to those that have had most experience in the art of writing. I would have you however remark, that if long sentences are in general hampered in their course, it is by no means rare to find the same fault in short ones, which, occurring within a very limited space, is still more disagreeable. Here are two examples of vicious construction: 'The enemy invested a place which was defended by a garrison which the king had left there.' 'The news of the birth of the son of his uncle reached him to-day.' The repetition of the conjunction 'and' is not less disagreeable: 'We arrived and had our dinner and set out again.' In an enumeration, on the contrary, this repetition gives vivacity to the sentence: 'Both the sister and the brother, and the daughter and the mother.' By means of a slight change the three first quoted sentences become correct and easy. 'The enemy invested a place defended by a garrison left there by the general.' 'News reached him to-day that a son had been born to his uncle.' 'We arrived, had our dinner, and set out again.'

From these examples you may see how short the distance often is between a faulty expression and its

correction; one reason, surely, the more why the slightest details should have due attention, and not one be neglected.

I will now give you an extract from a master of English prose, to show you how the rules of construction are deduced from good authors, and will then give you for correction a few sentences badly put together.

I am, &c.

An Extract from De Quincey.

“The morning came which was to launch me into the world; that morning from which, and from its consequences, my whole life has, in many important points, taken its colouring. At half after three I rose, and gazed with deep emotion at the ancient collegiate church, ‘dress’d in earliest light,’ and beginning to crimson with the deep lustre of a cloudless July morning. I was firm and immovable in my purpose, but yet agitated by anticipations of uncertain danger and trouble. To this agitation the deep peace of the morning presented an affecting contrast, and in some degree a medicine. The silence was more profound than that of midnight; and to me the silence of a summer morning is more touching than all other silences, because, the light being broad and strong as that of noonday at other seasons of the year, it seems to differ from perfect day, chiefly because man is not yet abroad; and thus, the peace of nature, and of the innocent creatures of God, seems to be secure and deep, only so long as the presence of man and his unquiet spirit are not there to trouble its sanctity. I dressed myself, took my hat and gloves, and lingered a little in the room. For nearly a year and a half this room had been my ‘pensive citadel;’ here I had read and studied through all hours of the night; and, though true it was, that for the latter part of this time, I had lost my gaiety and peace of mind during the strife and fever of conten-

tion with my guardian, yet, on the other hand, as a boy passionately fond of books, and dedicated to intellectual pursuits, I could not fail to have enjoyed many hours in the midst of general dejection."

The above extract will now be slightly altered, to show how easily good writing may be marred. The numbers refer to the rules of construction following this passage, and deducible from the foregoing extract.

(1) The morning which was to launch me into the world came ; (2) that morning from which and from its consequences my whole succeeding life has taken its colouring, in many important points. (3) I rose at half-past three, and gazed with deep emotion at the ancient collegiate church, "dress'd in earliest light," and beginning to crimson with the deep lustre of a cloudless July morning. (4) Although agitated by anticipations of uncertain danger and troubles, yet I was firm and immovable in my purpose. (5) The deep peace of the morning presented an affecting contrast to this agitation, and in some degree a medicine. (6) The silence was greater than that of midnight ; (7) and the silence of a summer morning is more touching to me than all other silences, (8) because, as the light is broad and strong as noonday at the other seasons of the year, it seems to differ from perfect day, chiefly because man is not yet abroad ; (9) and thus, the peace of nature and the innocent creatures of God, seems to be secure and deep, only so long as the presence of man and his unquiet spirit are not there to trouble its sanctity. (10) I dressed myself, then took my hat and gloves, and lingered a little in the room. (11) This room had been my "pensive citadel" for nearly a year and a half ; (12) I had read and studied here through all hours of the night, (13) and though it was true (14) that I had lost for the latter part of the time my gaiety and peace of mind, during the strife and

fever of contention with my guardian, (15) yet I was, on the other hand, as a boy, passionately fond of books and dedicated to intellectual pursuits, and could not have failed to have enjoyed many happy hours in the midst of general dejection.

Remarks on the above passage, and Rules of Construction deducible therefrom.

(1) A long clause between the subject and the verb, especially when the verb is monosyllabic, should be avoided. (2) It is often convenient to place an adverbial adjunct between the auxiliary and the verb. (3) The places of emphasis in a sentence are two, the beginning and the end. Here the time is emphatic, and is consequently placed first. (4) The correlative conjunctions, 'although,' 'yet,' often hamper a sentence, and may, with advantage, be supplied by another term. (5) The reference of 'agitation' being to the previous sentence, it is better to place it as near to that as possible; also, when a verb has two objects, they should as a rule not be far distant from each other. (6) The use of 'greater' for 'more profound' is a breach of the rule relative to the propriety of words. (7) The emphatic word 'me' is brought to the beginning, and the harshness of the repetition of consonantal sounds avoided. Also the word 'them' should be placed as near to the comparative as possible. (8) Incidental circumstances are often more appropriately introduced by means of the participle. (9) The suppression of the preposition here completely alters the sense. (10) Unimportant circumstances must occupy as few words as possible. (11) The time being the leading idea, its place is properly first. (12) The same remark is applicable to place. (13) 'True' emphatic. (14) Adverbial adjuncts should be judiciously disposed, some before, some after the verb. (15) See (8).

QUESTIONS ON LETTER III.—SERIES II.

1. What makes a sentence appear either long or short ?
2. What is the third essential of clearness ?
3. What is the objection to a very long sentence ?
4. What is the objection to a string of very short sentences ?
5. To what style are long sentences better adapted, and for what are short ones proper ?
6. What is meant by style ?
7. What is it that renders a period confused ?
8. What is meant by an incidental phrase ?
9. Give an instance of your meaning.
10. Name the inconveniences resulting from too frequent or too long incidental clauses.

EXERCISES.

1. The person who immediately walked before him was remarkable for an embroidered garment, who, not being well acquainted with the place, was conducting him to an apartment appointed for the reception of fabulous heroes.

2. We have reason to believe that the Queen has in contemplation a step which will show the active interest which she takes in the welfare of her people.

3. I with my family reside in the parish of Stockton, which consists of my wife and daughters.

4. A married A.B., holding a sole charge, will be disengaged on the 17th September. He is an extempore preacher of the doctrines of grace in all their sanctifying influence, and now seeks another.

5. The Divine Being heapeth favours on his servants, ever liberal and faithful.

6. Hence he considered marriage with a political economist as very dangerous.

7. All these designs, which any man who is a born Briton, in any circumstances, in any situation, ought to be ashamed or afraid to avow.

LETTER IV.—SERIES II.

ON THE SYNTAX OF THE ARTICLE AND
THE PERSONAL PRONOUN.

My dear Boy,

I will now give you a few rules on the Syntax of some of the parts of speech that present most difficulty to a young writer; attention to them will conduce much to clearness. And first, as regards the Article. The principal uses of this are to enumerate and define objects. When, therefore, two or more substantives denoting the *same* object follow one another, the article is placed with the first only, as 'a or the secretary and treasurer,' the two offices being held by the same person. But when the substantives denote *different* persons or things, the article is used before each, as, 'the secretary and the treasurer.' Sometimes the repetition of a noun, though not actually taking place, is implied by the use of adjectives of opposite signification, in that case it is necessary to repeat the article; as 'the long and the short stick;' the same stick not being long and short at the same time. There is another case where want of attention to the use of the article may occasion ambiguity. (1) 'He would make a better soldier than scholar.' (2) 'He would make a better soldier than a scholar.' These two sentences express two different propositions. The meaning of No. 1 is 'He would make a better soldier than he would a scholar;' of No. 2, 'He would make a better soldier than a scholar would.' I will mention only one more case requiring care in the employment of the article. 'He was a little disposed to be angry,' means almost the opposite of 'He was little disposed to be angry.' In sentences similar to the last two, the use of the article implies the *presence* of a quality or feeling, the omission of the article implies the *absence* of it,

Great care is required too in the management of Pronouns, for standing as they do in the place of nouns, their reference to those nouns should be as distinct as possible. Much confusion results from want of attention to this important caution.

Take the following example from Dr. Hugh Blair's Lectures on Rhetoric. The Doctor, speaking of the preference given by the French critics to Cicero over Demosthenes, alludes to the opinion of P. Rapin thus: "For the preference he gives Cicero he assigns and lays stress on one reason of a pretty extraordinary nature, viz., that Demosthenes could not possibly have so clear an insight as Cicero into the manners and passions of men. Why? Because he had not the advantage of perusing Aristotle's Treatise on Rhetoric, wherein, says our critic, he has fully laid open that mystery; and to support this weighty argument he enters into a controversy with A. Gellius, &c."

"In criticising this passage," Cobbett says, "the *he* which comes immediately after the word *because* may relate to Demosthenes, but to what noun does the second *he* relate? It would, when we first look at it, seem to relate to the same noun as the first *he* relates to, for the Doctor cannot call Aristotle's Treatise on Rhetoric a *he*. No; in speaking of this the Doctor says, 'wherein,' that is to say, 'in which.' He means, I daresay, that the *he* should stand for Aristotle, but it does not stand for Aristotle. This noun is not a nominative in the sentence, and it cannot have the pronoun relating to it as such. This *he* may relate to Cicero, who may be supposed to have laid open a mystery in the perusing of the treatise, and the words which follow the *he* would seem to give countenance to the supposition; for what mystery is meant by the words 'that mystery'? Is it the mystery of rhetoric, or the mystery of the manners and passions of men? This is not all however; for the Doctor, as if bewitched by the love of confusion, must

tack on another long member to the sentence, and bring forward another *he* to stand for P. Rapin." The paragraph would have been better thus, 'Wherein, says our critic, the author has fully investigated the springs of human action. To support this argument, P. Rapin enters,' &c.

I will give you another quotation to show the consequences of being careless in the use of personal pronouns. "For the custom of the manor has, in both cases, so far superseded the will of the lord, that, provided the services be performed, or stipulated for by fealty, he cannot in the first instance refuse to admit the heir of his tenant upon his death, nor in the second can he remove his present tenant so long as he lives." Here are lord, heir, tenant, all confounded. We can guess at the meaning, but we cannot say that we know what it is; we cannot say that we are certain whose life or whose death is meant. The sense would have been much more evident had the sentence run thus: 'He cannot in the first instance remove his tenant, nor in the second can he at his tenant's death refuse to admit his heir.'

The neuter pronoun '*it*' is a most difficult word to manage, from the circumstance that it as frequently refers to a word or phrase coming after it as to one going before it. Here is an example of what I mean: "There are so many advantages of speaking one's own language well and being master of *it*, that, let a man's calling be what *it* may, *it* cannot but be worth our taking some pains with *it*." The variety of reference here is very great. The first *it* has 'language' for its antecedent, the prominent subject of the preceding clause, and is therefore unexceptionable; the second *it* readily refers us to the noun immediately preceding, 'calling'; but the third changes the reference to something prospective, 'our taking some pains'; and the fourth carries us back to 'language.' To improve the composition, the

third *it* should be done away with, and the second removed to the end ; thus : ' The advantages of speaking one's own language well are so many, that the taking some pains to be master of it cannot but be worth while to every man, let his calling be what it may.'

In my next letter I will speak about the Relative Pronoun. I am, &c.

QUESTIONS ON LETTER IV.—SERIES II.

1. What are the principal uses of the article ?
2. When is the article placed only before the first of two or more nouns ? when is it used before each ?
3. How may the repetition of a noun be implied if not expressed ?
4. In this case, how is the article employed ?
5. Show how the omission of an article may alter the sense of a sentence ; and may sometimes make a sentence mean almost the opposite of what it meant with the article inserted.
6. Why is great care requisite in the use of pronouns ?

EXERCISES.

1.—*On the Article.*

1. He was much censured for conducting himself with a little attention to his business.

2. So bold a breach of order called for little severity in punishing the offender.

3. There were many hours, both of the night and day, which he could spend without suspicion in solitary thought.

4. The ecclesiastical and secular powers concurred in this measure.

2.—On the Personal Pronoun.

1. He that promises too much do not trust.
2. My father allowed my brother and I to accompany him.
3. They were summoned occasionally by their kings, when compelled by want or fear to have recourse to their aid.
4. Men look with an evil eye upon the good that is in others, and think that their reputation obscures them, and that their commendable qualities do stand in their light, and that they do what they can to cast a cloud over them, that the bright shining of their virtues may not obscure them.
5. All which the king's and queen's so ample promises to him, so few hours before the conferring the place on another, and the Duke of York's manner of receiving him after he had been shut up with him, as he had been informed, might very well excuse him, from thinking he had some share in the affront he had undergone.

3.—On the Personal Pronoun 'It.'

1. The best way in the world for a man to seem to be anything, is really to be what he seems to be. Besides that it is many times as troublesome to make good the pretence of a good quality as to have it; and if a man have it not, it is ten to one but he is discovered to want it, and all his pains and his labour to seem to have it are lost.
2. It is a sign of great prudence to be willing to receive instruction; the most intelligent persons sometimes stand in need of it.
3. The absurd passion of being thought well of in the world is most noxious in two states of life into which it is imported. It is very bad in trade, for it looks down upon it.

4. It (vulgarity) may pervade a whole nation. When it does so, it renders them contemptible, however we may disguise it.

5. When wit hath any mixture of raillery, it is but calling it banter and the thing is done.

LETTER V.—SERIES II.

ON THE SYNTAX OF THE RELATIVE PRONOUN; THE PROPER USE OF 'THAT'; AND THE PLACE OF THE ADVERB.

My dear Boy,

We will now treat of the Relative Pronouns. A common error with relative pronouns is to use the objective instead of the nominative, and *vice versa*, the nominative for the objective. 'Who of all men in the world do you think I saw the other day?' Here we have two verbs, 'think' and 'saw,' both requiring complements. The complement of 'think' is 'who of all men in the world I saw;' the complement of 'saw' is 'who,' with its restrictive attribute 'of all men in the world.' Now since 'saw' is a transitive verb, its object must be in the objective case, and should be 'whom.' Again, 'I have heard persons whom I knew were in the habit of using the form.' Here we have the personal verbs, 'knew' and 'were;' their respective subjects are, 'I' and 'whom;' but 'whom' the objective case can never stand for the subject of a personal verb, therefore it should be 'who.' Here is another example: 'Whom of all men in the world do you think was chosen ambassador?' Here the two personal verbs are 'think' and 'was chosen;' their subjects respectively are 'you' and 'whom;' but 'whom' cannot stand as subject to a personal verb. By a personal verb I mean every

verb not in the infinitive mood. The subject of an infinitive verb is properly put in the objective case, as, 'Them they took to be me;' where 'them' is subject of the infinitive 'to be.'

I will now proceed to notice a pronoun hitherto I believe much misunderstood: I allude to the relative pronoun 'that.' It has been generally supposed and taught that this word is simply an equivalent for 'who' or 'which,' and it has been regarded as a very useful makeshift when either of these words would occur too often. Professor Bain, in his 'English Grammar,' however, is of opinion that it has a use much more important than this, viz., to introduce a strictly adjective sentence, and consequently that it is not synonymous with either 'who' or 'which;' and I think it will be found that the Professor has rendered essential service to perspicuity by calling attention to this peculiar use of 'that.' According to his theory, 'who' and 'which' should be used to introduce a sentence of equal importance to a preceding one, and may, by way of distinction, be called the *co-ordinating relatives*; 'that,' on the contrary, is to be used to introduce a clause subordinate to the preceding, and in a manner restricting or defining it; it may consequently be called the *restrictive relative*.

The following examples will better illustrate my meaning:

1. I met the boatman *that* took me across the ferry.
2. I met the boatman, *who* took me across the ferry.

In sentence No. 1 the intention of the writer is simply to state that he met a particular boatman; in sentence No 2, on the contrary, his intention is not simply to inform us that he met a boatman, but that the boatman also took him across the ferry. In this example the 'who' is equivalent to 'and he,' which is not the case in No. 1.

The following example from Addison is an incorrect

use of 'who.' "There will be few in the next generation who will not at least be able to write and read." Here it is not the writer's intention to imply that the population will have materially fallen off, and that in the next generation few will be left; but he means that education will have advanced, and that then most people will be able to read and write.

The position of the adverbial phrase, 'at least,' reminds me that this is the time to speak of the Position of Adverbs generally. When the verb of the sentence is compound, *i.e.*, composed of auxiliary and participle, it is convenient to place the adverb qualifying it between the auxiliary and the participle. In other cases the adverb should be placed as near the qualified word as possible, either immediately before or immediately after it. In case of the occurrence of several adverbs or adverbial adjuncts, the sentence will become heavy and disagreeable unless a judicious arrangement of them is made. This may be effected by placing the verb if possible midway between them. An excellent example illustrative of this is given in Bain's Grammar: "We came to our journey's end, at last, with no small difficulty, after much fatigue, through deep roads, and bad weather." This sentence reads much better thus: 'At last with no small difficulty, after much fatigue, we came, through deep roads and bad weather, to our journey's end.' Of all adverbs the word 'only' is most liable to misplacement; this often occasions a sense different from what the writer intended. Thus, 'He only spoke of his father,' may mean 'none but he spoke of his father,' or, 'he did nothing else but speak of his father;' but 'He spoke of his father only,' means 'that he mentioned none but him.'

I am, my dear boy, &c.

QUESTIONS ON LETTER V.—SERIES II.

1. Name a common error in the use of relative pronouns.

2. Illustrate this.
3. Why are the following sentences wrong ? 'I have heard persons whom I knew were in the habit of using this form.' 'Who of all men in the world do you think I saw the other day?'
4. What do you mean by a personal verb ?
5. What is the proper use of the relative pronoun 'that?'
6. Instance a case where you cannot substitute 'that' for 'who.'

EXERCISES.

1.—*On the Relative Pronoun.*

1. Who should I esteem more than the wise and good ?
2. By the character of those who you choose as friends your own is likely to be formed.
3. Who should I see the other day but my old friend ?
4. Though I was blamed it could not have been me.
5. It might have been him, but there is no proof of it.
6. I arrest thee, traitor ! What I, my lord ?
7. The youngest boy who has learned to dance is James.
8. The faction in England who most powerfully opposed his arbitrary pretensions was, &c.
9. It is the disciples of Christ whom we imitate.
10. These are the men whom you suppose were the authors of the work.
11. There are many words which are adjectives, which have nothing to do with the nouns to which they are put.

2.—*On the Place of the Adverb.*

1. He did not pretend to extirpate French music, but only to cultivate and civilize it.

2. By greatness I do not only mean the bulk of any single object, but the largeness of the whole view.

3. Not only England, but all Europe was alarmed.

4. Instead of looking contemptuously down on the crooked in mind and body, we should look up thankfully to God, who hath made us better.

5. If thou art blessed naturally with a good memory, continually exercise it.

6. Dissertations on the prophecies which have remarkably been fulfilled.

LETTER VI.—SERIES II.

ON THE SUBJUNCTIVE MOOD.

My dear Boy,

As it is not my intention to write a Grammar of the English Language, I shall close my letters on Syntax by offering you a few remarks on the use of the Subjunctive Mood. Strictly speaking, the only verb that has a subjunctive is the verb 'to be;' for what in other verbs is called the subjunctive is the simple verb used elliptically; *i.e.*, having some sign of condition omitted, as, 'if he live,' *i.e.*, 'if he should live;' this may be seen by comparing this verb with others; thus:

	<i>Ind.</i>	<i>Sub.</i>
<i>Pres.</i>	I am.	If I be.
<i>Past.</i>	I was.	If I were.
	I love.	If I love.
	I loved.	If I loved.
	I give.	If I give.
	I gave.	If I gave.

Here we see the forms for the two moods in the verb 'to be' are distinct, in the other verbs they are identical;

this being the case, it is not to be wondered at that the tendency of modern usage is to ignore the subjunctive completely. As uncertainty in the employment of words is, to say the least, very unsatisfactory to those learning a language, it is almost to be wished that we had a kind of literary parliament, as the French have in their Academy, capable of deciding what usage we should follow in the cultivation of style. It is commonly taught that when doubt is intended to be expressed, the subjunctive should be used. Now we may be in doubt about a present circumstance, or a past circumstance, or a future circumstance, thus :—

1. If he is at the meeting, he is speaking.
2. If he was at the meeting, he spoke.
3. If he be at the meeting to-morrow, he will speak.

If the first two of the examples just cited are correctly expressed, and I think their correctness may be easily established, then we see that doubt has really nothing to do with the matter; for the doubt is equal in all three cases, and yet in two out of the three the indicative is used to express it; or rather, I should say, the conjunction 'if' conveys to the mind of the hearer or reader that the verb immediately following, though used in the indicative *form*, is to be taken in a dubitative sense, and it is the sense after all that we are mostly concerned with. Since, then, doubt concerning a present and a past circumstance may be expressed by the indicative, why may not doubt concerning a future be equally expressed by it? Why may we not write, as we almost universally say, 'If he is in London to-morrow, he will call on you.'?

With regard to sentence No. 3, the only objection against using the form, 'If he is at the meeting to-morrow, he will speak,' appears to be that the hearer might momentarily suppose the speaker to be alluding to a *present* circumstance; the misconception, however,

would be but for a moment, for the adverb 'to-morrow' immediately shows that a reference is made to the future. And indeed in ordinary conversation, I think it would be used ninety-nine times out of every hundred. When the principal clause precedes the suppositional, the 'is' I think is almost universally used. Thus, 'He will speak if he is at the meeting to-morrow.' No one would contend, I imagine, that in sentence No. 2 'was' should be 'were;' for the sentence, 'If he were at the meeting,' so far from implying doubt, simply states my conviction that he is *not* there, and has no allusion whatever in its ordinary acceptation to past time. The two following sentences from Greenlaw's 'True Doctrine of the Latin Subjunctive,' show that whatever degree of uncertainty attaches to the use of the Latin subjunctive, the use of the English subjunctive is scarcely less defined: "If my search *has* failed, I have at least the satisfaction of knowing that I am not single in my failure." "Though it *be* perfectly conceivable that the Latins may have framed a mood to express potentiality," &c. Here doubt is expressed by the indicative, and certainty by the subjunctive. If writers would be more accurate in the employment of the word 'if,' not using it as a synonyme for 'as,' 'since,' and 'though,' much of the difficulty concerning it would be removed. In conversation, the tone of the voice, an emphasis, even a look, is sufficient to indicate the sense we wish to be given to 'if;' such however is not the case in writing, and it should be the aim of all writers of the English language to guard its simplicity, by letting each term express, as much as possible, the idea it is adapted for. Did we in writing employ the word 'if' so as invariably to express a condition or a doubt, and not, as is now the practice, to express a certainty, then the need of the so-called subjunctive would in a great measure be done away with.

"Language," says Dr. Campbell, "is partly a species of fashion, in which by the general but tacit consent of

the people of a particular state or country, certain sounds come to be appropriated to certain things as their signs." It must surely, then, be of vast importance that the same sound shall not at one time express one thing and at another its direct opposite, as is the case with the word 'if.' In my next letter I shall treat of the second quality of style, viz., Precision. I am, &c.

QUESTIONS ON LETTER VI.

1. What is the only verb that strictly speaking has a subjunctive mood?
2. Illustrate this.
3. What is the ordinary teaching concerning the use of the subjunctive?
4. Show that this rule is not commonly followed.
5. Give instances to prove that 'if,' when expressing doubt, is followed by the indicative.
6. When is 'if,' even when alluding to a future event, followed by the indicative?
7. What is the meaning of, 'If he were at the meeting he would be in the chair'?
8. For what other words is 'if' improperly used?
9. What would appear to be the proper use of 'if'?
10. What says Dr. Campbell about language?

EXERCISES.

1. There might be some foundation for it, was she the Queen Regent.
2. Though he were divinely inspired, and spoke therefore as the oracles of God, with supreme authority; though he were endowed with supernatural powers, and could therefore have confirmed the truth of what he

asserted by miracles ; yet, in compliance with the way in which human nature and reasonable creatures are usually wrought upon, he reasoned.

LETTER VII.—SERIES II.

ON PRECISION.

My dear Boy,

You will remember I told you in a former letter that the second essential quality of style was Precision ; and I think I may say, that of all qualities I have enumerated this is the most difficult to acquire ; at all events it is the one requiring the longest practice. It consists in expressing one's thoughts in as few words as possible, without useless circumlocution. To be precise we must avoid periphrasis, which weakens the expression by diluting it, if I may so speak, and always produces a certain obscurity. By periphrasis is meant the turn made use of to express what we do not wish to say in direct terms. Thus we make use of a periphrasis when to designate the 'devil,' we say, 'the enemy of mankind.' This mode of expression may, however, be used without offending against the rules of precision, when it is desirable to soften down an idea that, if presented without such precaution, might have the effect of shocking the reader. We should, for example, rarely if ever say, 'Make your arrangements in case you are killed ;' it is better to soften this idea and say, 'in case you meet with an accident,' or some other appropriate turn. After all, this is a matter to be decided by good taste and a sense of propriety ; but, as a rule, periphrasis employed as an ornament of style is seldom admissible except in poetry.

J

Pleonasm also is to be avoided, which consists in the employment of words that add nothing to the sense. Thus to 'ascend up' and 'descend down' are pleonasms, and the sentence, 'she wept and shed tears,' is an instance of a most vicious pleonasm. Occasionally, however, a pleonasm is admissible; when, for instance, whilst dwelling on an expression we wish to give it more energy and emphasis. In this latter case it is often employed to add force to an affirmation: 'I heard it, heard it with my ears.' In this sentence the pleonasm is evident; it is certain that what we hear, we hear with our ears, and not with our eyes; yet the pleonasm is not vicious, because it adds something to the simple expression, 'I heard it.' We say in like manner 'I saw it with my eyes,' 'I spoke to him with my own mouth.'

You may, with a little care, easily see what you ought to *avoid* in order to keep within the bounds of precision; it would be a more difficult matter for me to make you understand what you ought to *seek*. On this subject I can give you only general advice: always choose for each idea the simplest and briefest form—the one that goes straight to the point; lop off without pity all that is not strictly essential to the sense, and having once expressed your idea in a complete manner, return to it no more, unless indeed you have for it a newer and more telling form.

I would here remark that there is no quality if pushed to the extreme that does not change into a fault, and this is the case with precision. Through wishing to be brief we may become obscure, and in clearing the sentence of all that appears superfluous we may remove from it even what is necessary. Now you remember I have before told you that clearness is the most essential quality of style; for without it all others are nothing; to it everything else must be sacrificed. If, then, a choice must be made between the two opposite faults of diffusiveness and a too great conciseness, you must not

hesitate to choose the fault that clearness would suffer the least from, *i.e.*, diffusiveness. Still the inconveniences resulting from each of these faults are nearly balanced; in too concise a work, an effort of reflection is required to supply what the author has omitted; in one that is diffuse, the leading idea has to be sought for, to be disentangled from a number of useless words that not only encumber it, but almost hide it from view; at best a wearisome and disagreeable task.

However, excess in precision is a fault that you will be little likely to fall into; its opposite diffusiveness is what you will have more to guard against. A desire for precision belongs to a mind already ripened and accustomed to reflection, or, to use a better term, to abstract meditation. Sobriety of expression proves vigour of thought; strive, then, to aim at acquiring precision, for it is a quality that cannot be too strongly recommended.

I am, &c.

QUESTIONS ON LETTER VII.

1. What is the second essential quality of style?
2. In what does this quality consist?
3. What is meant by periphrasis?
4. Give an example of periphrasis.
5. When is this mode of expression admissible?
6. What is a pleonasm?
7. Give an example of it.
8. When is this admissible? [off?
9. In the expression of an idea what should be lopped
10. Into what opposite error may an excess of precision lead a writer?
11. What is the most essential quality of style?
12. What is the opposite of conciseness?
13. What are the disadvantages resulting respectively from a too concise and a too diffuse style?

EXERCISES.

1. They returned back again to the same place whence they set out.

2. In the war that immediately followed, the Spartans were the first aggressors.

3. In the Attic Commonwealth it was the privilege and birthright of every citizen and poet, to rail aloud and in public.

4. The arts of deceit and cunning do not grow weaker and less effectual and serviceable to them.

5. If in any case he come, all will be well.

6. The reason of my desiring to see you was because I wanted to talk with you.

7. The separation did not take place till after the language had attained the ripeness of maturity.

8. This haughty and imperious style sounded harshly to Scottish nobles, impatient of the slightest appearance of injury.

9. I could heartily wish there were the same application and endeavours to cultivate and improve church music as have lately been bestowed on that of the stage.

LETTER VIII.—SERIES II.

ON THE THIRD ESSENTIAL QUALITY OF STYLE :

SIMPLICITY.

My dear Boy,

The quality I am to treat of in this letter is Simplicity, and this, like its companion Precision, is more easily taught by indicating its opposite faults, viz., a profusion of ornament—a laboured and affected style. Ornaments of style are those embellishments known by the name of

figures ; and of these there are two kinds : figures affecting a whole sentence, and hence termed 'figures of thought,' and those affecting merely a word, and consequently termed 'figures of words.' The figures of thought, considered simply as ornaments of style, are very few in number, being limited to *comparison*, *periphrasis*, and *antithesis*.

I need not explain what is meant by comparison. We have seen in Letter VII. what is meant by periphrasis. Antithesis opposes one idea to another. Here is an example of antithesis borrowed from Tennyson's Brook—

"Men may come and men may go,
But I go on *for ever*."

Neither will I stay to indicate, even by name, the other figures of thought, which belong more especially to the oratorical style. For figures of thought, like figures merely verbal, present themselves naturally and spontaneously to the mind ; the most ordinary language abounds in figures of all kinds ; for every utterance that is not a distinct expression of thought by an affirmative sentence, is a figure ; so with the interrogation, when he that makes it does not really require an answer ; so with the exclamation, &c.

To avoid figures of speech, then, is impossible ; our aim should be to guard against the abuse of them. Multiplied comparisons lengthen out a narration, take from the style its easy flow, and render it heavy and laboured. This is pithily expressed in the French proverb, "*Comparaison n'est pas raison :*" i.e., 'Comparison is not argument.' Habitual periphrasis casts obscurity over the ideas ; this you will remember I have already pointed out to you. Lastly, too frequent antitheses fatigue the mind because they have almost always a studied and pretentious air ; moreover, they are uniform and monotonous, because they invariably oppose one member of a sentence to another ; and because when

the first part of an antithesis is given, the second is generally guessed at; in which case there is no longer any surprise for the reader or hearer, and as a natural consequence there is no longer any interest.

I shall conclude this letter by giving a few examples of the various kinds of figures of thought, requiring you to distinguish them. In my next letter I shall explain to you what is meant by 'figures of words.'

I am, &c.

QUESTIONS ON LETTER VIII.

1. What is the third essential quality of style?
2. What is the quality opposite to simplicity?
3. What do you mean by ornaments of style?
4. How many kinds of figures are there?
5. Which are the figures of thought considered as ornaments of style?
6. Give an example of each.
7. What use does each figure serve?
8. How do you define a figure?
9. What disadvantage attends respectively too frequent comparisons? and too frequent antitheses?

EXERCISES.

Distinguish the various figures of thought employed in the following examples:—

1. The actions of princes are like those great rivers whose course every one beholds, though their springs have been seen by few.
 2. The peasant complains aloud, the courtier repines in secret.
 3. The ignorant, through ill-grounded hope, are disappointed; the knowing, through knowledge, despond.
 4. Like some tall cliff that lifts its rugged form.
-

5. As men in slumbers seem with steady pace,
One to pursue, and one to lead the chace,
Their sinking limbs the fancied course forsake,
Nor this can fly, nor that can overtake.
 6. Yonder comes the powerful king of day
Rejoicing in the east.
 7. That orb'd maiden, with white fire laden,
Whom mortals call the moon.
 8. The tenants of the grave to-day are mute.
 9. Man proposes, God disposes.
-

LETTER IX.—SERIES II.

ON FIGURES OF SPEECH.

My dear Boy,

We will now resume the subject I have already alluded to, viz., Figures of Speech. In my last letter, when speaking about figures of thought, I said that they affect the turn of the whole sentence, being independent of the terms employed in it; figures of words, on the other hand, affect only the word, and do not decide the turn a sentence may take. I employ a figure of the latter kind when I say, *the rage of the sea*, because I attribute to an inanimate object a feeling belonging to animated beings only; *intoxicated with success*, because correctly speaking liquors only intoxicate; *to live by one's labour*, because it is not labour itself that supports subsistence, but the commodities acquired by the price of one's labour; *a fleet of a hundred sail*, because a fleet is composed of ships, not of sails, which are only a part of a ship; *to drink a bottle*, because it is not the bottle that is drunk, but the liquor contained in the bottle. It is the same when I say of a courageous man, he is a lion; or

of a tyrant, *he is a Nero*. All the figures we have just quoted as examples, except perhaps the last, are so natural, so bound up as it were with the language, that it is absolutely necessary to analyse them before discovering that they are figures. Such as these, then, may be employed constantly, without fear of departing from simplicity; for if all figures of this kind were to be suppressed, two-thirds of a language would at one blow be taken away. But side by side with the legitimate and even necessary employment of certain figures is found the abuse of them. In general, far-fetched figures should be avoided, or at least used sparingly; and such especially must be rejected as, not being necessary to language, have become trite by the exaggerated use made of them; such as, the *river or pathway of life*, a *deluge of tears*, an *ocean of ills*, the *vessel of the state*, the *reins of power*, the *hydra of heresy*, the *banquet of life*, the *laurels or palms of victory*, the *trumpet of renown*, the *temple of glory*. All these figures have had their day, but that day is already somewhat distant, and it is not easy now to give them an air of novelty. They are no longer found, except in the compositions of utterly inexperienced writers, who, for want of knowing the value of things and words, mistake for ornaments expressions that only excite ridicule.

Aim then, my dear boy, from the very outset at being simple without being trivial, and natural without being frivolous. There must be no laboured work, no affectation, no pompous writing; never use any fine words, nor indulge in grand sentences. These cautions are especially applicable whenever sentiment is concerned; it is better then to allow an honest heart to appear, than to risk exposing oneself to suspicion by making parade of a pretentious style. Take your expressions as they present themselves; if they are clear and natural, and if they say what you wish them to say, keep them; if they are obscure and trivial, sacrifice them and replace

them with better, but never put your brains to the rack to find expressions not so good as those that first presented themselves. Simplicity is always pleasing; the contrary, never. I am, &c.

QUESTIONS ON LETTER IX.

1. What is the difference between figures of thought and figures of words?
 2. Illustrate what is meant by figures of words.
 3. What would be the effect on language of doing away with all figures?
 4. What figures should be avoided?
 5. Why should these be avoided?
 6. What writing especially requires freedom from affectation or pomp?
-

LETTER X.—SERIES II.

ON THE FOURTH ESSENTIAL QUALITY OF STYLE : PROPRIETY.

My dear Boy,

We come now to speak of the last of the qualities enumerated as essential to a good style, viz., Propriety; which, as it is of the utmost importance, so it is the least capable of being prescribed by rules. There are two sorts of propriety,—propriety in relation to the subject treated of, and propriety in relation to the writer.

All subjects cannot be treated in the same manner: gravity is necessary for a serious subject, sprightliness for a gay subject, emotion and warmth for one that is touching. You would not describe a death-bed scene as you would a pleasure party; nor would you describe a fête as you would a funeral.

Again, as regards the writer : the tone a father may assume in writing to his son is not suitable for a son writing to his father ; we do not speak to a superior as to an equal, nor to our benefactor as to one under obligation to us. Some persons would be pleased with a little jocularly, others again would be offended at it.

I do not know that I need say more on this point ; for, after all, the appreciation and observance of all these shades depend first of all on the disposition, then on tact and good taste.

Having touched on all the general qualities essential to a good style, I will now think of finding you appropriate exercises that you may have scope to practise the precepts I have given you. Before doing so, however, I will in my next letter give you some general directions as to the studies you should pursue, and the spirit wherewith you should enter upon them, in order that you may eventually become a good writer.

I am, &c.

QUESTIONS ON LETTER X.

1. What is the subject of this letter ?
2. How many sorts of propriety are there ?
3. Why must a change of style accompany a change of subject ?
4. Illustrate what is meant by saying that there is a propriety in relation to the writer.

EXERCISE.

A father wishes his son to meet him at a railway station at a certain hour : Write a letter requesting him to do so.

A son wishes his father to meet him at the station : Write a letter requesting him to do so.

(Further Exercises on the subject of this letter will be found in the ' Subjects for Letters.')

LETTER XI.—SERIES II.

ON THE STUDIES NECESSARY TO THE
ATTAINMENT OF A GOOD STYLE.

My dear Boy,

I shall commence this letter, which is to contain general remarks concerning the studies you should pursue in the attainment of a good style, by reminding you of what I said in Letter III., that before entering on the work of composition, a certain degree of reflection is required. Now the habit of reflection is with young people a difficult attainment; in order to acquire it a course of positive studies is absolutely necessary; for by these their minds are not only stocked with solid knowledge, the food for reflection, but they acquire the power of concentration of ideas, without which all real progress is impossible. When you have gained a certain number of ideas on any subject, the testing of them by means of the Exercises of Composition is of paramount importance. These have for their aim the formation of your mind; they teach you how to arrange your ideas, to estimate the value of your acquisitions, and, best of all, they invariably show you how much more there is to learn. By steady perseverance you will eventually be enabled to criticise your own performances, and will soon find that a work well conceived and badly written has little value; and that, on the other hand, one well written and badly conceived is equally valueless. You will see that a wise disposition of the subject, and purity of style, are two qualities equally necessary to attain the end you propose when undertaking either to write or speak; and by serious studies only can these qualities be obtained. And now, as to what these studies should be.

First of all, and at the head of all, I place the study of Grammar; for without a perfect knowledge of its rules it is impossible to speak or write correctly. Before

dealing with the qualities of style, you must obviously know the language you are to write in. The most important part of grammar is syntax, which treats of the mutual relation of the different members of a sentence. Without syntax there can be no methodic correction of a sentence, and consequently no style. Youths are frequently met with that have studied grammar for several years, or at least have attended schools where it is studied, and at the age of sixteen or seventeen do not yet know either grammar or orthography. Such a result can arise only from want of intellect, or from idleness,—both miserable promises for the future. In proportion as the involuntary ignorance of those unable to learn is regarded by the world with indulgence, in that proportion are the deficiencies of the idle ridiculed without pity, who, although able to learn, had neither the inclination nor the energy to do so.

After grammar comes history : of the history of the ancients and even of foreign nations in modern times, general notions may suffice ; but the history of your own country should be learned thoroughly and in detail. The study of history serves not only to satisfy curiosity, though even that use is not to be despised, since a want of our nature is thereby supplied ; it tends also to develope our mental faculties, and to enlarge the circle of our ideas by adding fresh knowledge to that already acquired ; for each fact learned by no means remains isolated, but takes with itself into the mind a series of kindred ideas.

The study of the mathematical sciences operates very powerfully in forming the mind, by habituating it to accept no truth that it has not verified, and consequently no idea whose value it has not examined. This study begets a precision and a correctness that literary pursuits, for want of being properly conducted, often fail to produce.

After having diligently pursued these severe though

most important studies, should you have an opportunity of becoming acquainted with any of the natural sciences, the history of animals, or plants, or with the laws of physics in general, by all means embrace it. These sciences, besides gratifying our natural curiosity by urging us to know something of the wonders that surround us, also furnish a knowledge of immediate utility and universal application.

By the side of these studies, and as their indispensable accompaniment, I place the reading of good books. The works of good authors should be continually read and re-read. A first perusal is always insufficient, because it affords no clear view of the work as a whole, and allows a number of details to escape us, and it is precisely the perfection of detail that constitutes the merit of style.

Reading enriches the mind with new ideas ; but an excellent exercise for the style is not only to read but to learn by heart numerous passages from the best authors. In general this exercise is much neglected by young people, undoubtedly because they do not see all its importance, and because they regard it merely as a mechanical exercise for strengthening the memory. You may expect from it far more than this ; the fruits you will reap from this exercise may come slowly and by degrees almost imperceptible, but they are none the less sure.

It is then, my dear boy, at the cost of all these studies, and at the cost of them seriously pursued, that you will come at last to know how to think and how to write. Young persons must by no means deceive themselves on this point. The ordinary number of years passed at school is only just sufficient to acquire the knowledge to serve as a foundation for style. And in using the term style you must not imagine that I intend by it composition purely literary ; such as poems, tragedies, histories, and harangues. By no means : I am addressing you as the representative of young people that are to lead an ordinary life, the extent of whose

compositions will perhaps eventually be the writing of letters ; but who may also be called upon to draw up instructions, to give the report of a meeting, or to describe some event or transaction that may have come under their cognizance. And should the calls on your powers of composition be no more serious than these, you may conclude that you will have to do what will require the acquisition of at least a fair amount of literary talent.

Nevertheless these considerations, my dear boy, should only inspire you with more ardour for study ; do not be discouraged if in your first attempts you succeed but badly ; but remember that with docility, good-will, and perseverance, excellence is ever attainable. However happily nature may have endowed us with parts, study is still necessary. To speak well and to write well are rare qualities, but they are of themselves sufficient to distinguish a man, in whatever condition he may find himself, and the distinction they confer upon him is, after nobility of soul, the first of all distinctions, the distinction of learning and intelligence. It is to be purchased at one price only, the price of persevering effort, and well does it repay its fortunate possessor for all the wealth of this kind he may have expended in its acquisition.

Ours is a noble language wherein to exercise one's powers, as all literary men acquainted with it are ready to admit ; and I think I cannot, in concluding this series of letters, do better than quote the following eloquent extract from the writing of one that has acquitted himself valiantly in its behalf.

I am, my dear boy, &c.

"The English language," he says, "is a glorious inheritance, such as has been bequeathed to no other nation under heaven.

"I can believe this language is destined to be that in which shall arise, as in one universal temple, the utterance of the worship of all hearts. Broad and deep have

the foundations been laid; and so vast is the area which they cover, that it is co-extensive with the great globe itself. For centuries past, proud intellectual giants have laboured at this mighty fabric, and still it rises and will rise for generations to come: and on its massive stones will be inscribed the names of the profoundest thinkers, and on its springing arches the records of the most daring flights of the master minds of genius, the key-stone of whose fame was the love of the Beautiful and the adoration of the All Good. In this temple the Anglo-Saxon mosaic of the sacred words of truth will be the solid and enduring pavement; the dreams of poets will fill the rich tracery of its windows with the many-coloured hues of thought; and the works of lofty philosophic minds will be the stately columns supporting its fretted roof, whence shall hang, sculptured, the rich fruits of the tree of knowledge, precious as 'apples of gold,'—'the words of the wise.' ”*

QUESTIONS ON LETTER XI.

1. What is the subject of this letter?
2. Of what are you here reminded?
3. How is it that a course of serious studies facilitates reflection?
4. What is the object of Exercises in Composition?
5. At what should you aim when undertaking to write or to speak on a subject?
6. What study is recommended first?
7. Which is the most important part of grammar?
8. Why is this?
9. To what is the ignorance of youths to be attributed?
10. What study should follow grammar?
11. What history should be most carefully studied?
12. Name some of the uses of history?

* 'The Dean's English,' by G. W. Moon, p. 118.

13. What effect on the mind has the study of the mathematical sciences ?
 14. What may follow this study ?
 15. What should accompany all these studies ?
 16. How should the works of good authors be treated ?
 17. What in addition to reading is an excellent exercise for the cultivation of style ?
 18. What is the extent of composition usually required from young people ?
 19. What advantage does the power of being able to speak and write well confer ?
 20. At what price only can this distinction be purchased ?
-

Third Series of Letters.

EXPLANATORY OF THE DIFFERENT KINDS OF
EXERCISES THE PUPIL WILL HAVE
TO PERFORM.

LETTER I.—SERIES III.

VERSE TO TURN INTO PROSE.

My dear Boy,

Having finished my letters bearing on the General Principles of English Composition, I will now give you a few particular instructions suited to the different kinds of Exercises you will have to perform. The first exercise I have selected for you is, Verse to turn into Prose. Now, verse differs from prose, firstly, by the limited and regular number of syllables that comprise it; secondly, when not blank verse, by the similarity of sound in the final syllables forming the rhyme; thirdly, by the more frequent occurrence of inversion; and, fourthly, by the use of expressions not admitted in prose writing. The following exercises are designed to teach you these differences, and it is in this that their utility consists; for it would be as ridiculous as puerile to wish to translate into prose the master pieces of our poets; no one certainly would dream of doing so.

Now to break the measure of verses, and thus render them prose, it is often sufficient simply to change the order of the words. Thus the following verse, composed of fourteen syllables divided in the middle by a rest—

‘The honeysuckle round the porch has wov’n its wavy bowers,’

ceases to be a verse if we invert the order of the words and say, ‘The honeysuckle has woven its wavy bowers round the porch.’

When this change in the order of words is not sufficient to break the verse, recourse must be had to a synonymous expression to replace that of the author, always however remembering that the one must be a perfect equivalent for the other. For example, instead of saying, *wends his weary way*, we may say with equal propriety, *pursues his wearisome journey*; similarly, instead of saying, *fearless there the lowly sleep*, we may say, *the lowly sleep there, free from fear*.

Rhyme, which is one of the elements and one of the beauties of much of our poetry, is disagreeable to the ear in prose. It is not, then, always sufficient to break the measure of the verses, but when two words rhyme together, one of them must be replaced by an equivalent, or at least, if both are kept, they must be so placed that each shall not terminate a member of the sentence. Thus, instead of saying :

‘Sweet was the sound, when oft, at evening’s close,
Up yonder hill the village murmur rose,’

we may say, ‘The sound was sweet, when often at the close of evening, the village murmur rose up yonder hill.’ The two words that rhymed are retained, but they do not annoy the ear, as neither terminates a member of the sentence.

By inversion is meant a displacing of the natural and logical order of ideas. Inversion is of frequent occurrence in poetry; prose, on the other hand, admits com-

paratively little of it. For example, there is an inversion in the two following verses :

‘ He fails, who pleasure makes his prime pursuit ;
For pleasure is, of duty done, the fruit.’

The logical order of ideas, which must be followed in prose, is, ‘ He that makes pleasure his prime pursuit, fails ; for pleasure is the fruit of duty done.’ Here again is an inversion :

‘ For saddle-tree scarce reached had he,
His journey to begin ;’

in prose we should say, ‘ He had scarcely reached the saddle-tree to begin his journey.’

Lastly, poetry abounds in expressions that are peculiar to it ; these are easily recognized, and must not be retained in prose. Thus we speak of *the silver wreath of May*, an expression we certainly should not make use of in prose. Other expressions are even more far-fetched : for example, *the tears of Aurora*, for the dew, *the voice of the Zephyr*, for the sound of the breeze, &c. When expressions similar to these are met with in the following pieces, which are very simple, care must be taken to replace them by others admissible in prose.

I am, &c.

LETTER II.—SERIES III.

FABLES.

My dear Boy,

The next exercise you will be required to perform is to turn fables from the direct to the indirect form, and *vice versâ*, as the case may be. By the direct form I mean that wherein the *very words* of the speaker are given ; by the indirect form, that wherein only the substance and not the very words are given.

Fables have always, and with reason, been considered a species of drama. In fact, fable is rarely presented under the form of a narrative; most generally, after a few words explaining the subject, the author introduces personages speaking and acting before our eyes; in them he centres all our interest, and we no longer think of the author or his words. These personages in a fable are usually animals or plants; sometimes, however, they are men, sometimes supernatural beings, as the gods of antiquity, fairies, genii, and sometimes they are even abstract ideas personified by our imagination, such as Truth, Fortune, &c.

Fable, more than any other species of writing, requires to be treated naturally and simply. In a narrative not strictly historical, we may give to our personages the character we are most disposed to produce, and providing this character is well sustained to the end, there will be no lack of reality and interest. This is far from being the case in the fable. The animals that are made to speak in an apologue have a character ready formed for them, formed too by the hand of a master, for they have received it from nature. As soon, then, as you write at head of your fable, *The Wolf and the Lamb*, it is impossible that the simple word *Wolf* should not immediately suggest to the mind carnivorous instincts and a savage nature, partaking at once of cowardice and ferocity; *the Lamb*, on the contrary, suggests a mild and peaceable disposition, one timid even to fearfulness. Now endeavour to clothe the lamb in the wolf's skin, or give to the wolf the innocent bearing of the lamb, and your composition, lacking probability and nature, will cease to evoke the interest of the reader. Moreover, the lesson of morality you wish to be drawn will be lost, because your fable will not have truth for its basis.

The most pleasing form for fable, because it is the most natural and vivacious, is the dialogue. The action that passes before our eyes always interests us more than

the mere description of it ; it is shorter and more rapid, and requires no explanatory comment. Not that you are absolutely to discard narrative from fable ; some fables consist entirely of narrative, the dialogue not being suited to all subjects alike. In this case, however, it is especially necessary that the writer of the fable entirely disappear, leaving us absolutely in the presence of his characters ; we ought not to distinguish the hand of art, but should believe ourselves to be taking part in the reality.

In a word, we must in writing fable use every means to augment the illusion and the interest. Artlessness in thought and simplicity in style are the most powerful aids. The reader ought not to see that the author of the fable himself does not believe in the truth of what he is narrating.

The aim of fable is a moral lesson. For this lesson to be profitable it should flow naturally from the recital, and be self-evident to the mind of the reader. This lesson is usually given in a separate form, sometimes at the beginning, but ordinarily at the end of a fable. In every case it should be short and striking, but above all, true.

I am, &c.

LETTER III.—SERIES III.

LETTERS.

My dear Boy,

We come now to a most important kind of composition, inasmuch as it is the one wherein all that can write have constant occasion to exercise themselves, I mean Letters.

A letter, with its answer, may be described as a written conversation between two persons at a distance from each other, who are not able to communicate by

word of mouth. The qualities most pleasing in a letter are those most pleasing in conversation—naturalness or simplicity, freedom, and cheerfulness.

Many persons imagine that in order to be natural it is sufficient, without choice or reflection, to write at random all that presents itself to the mind. Nothing could be further from the really natural than this random work. Naturalness consists, not in a loose and disconnected style and confused ideas, but, on the contrary, in a style that holds a happy medium between too great negligence and excessive research. Negligence is displeasing even in conversation, and much more so in written correspondence. In a word, the natural by no means excludes labour; only, this labour should be exercised in finding out the most simple and modest terms and expressions, and not in seeking such as by their brilliancy or singularity shall strike the mind of the reader.

Notwithstanding, there is a certain negligence that is allowable in the epistolary style, and I will here state in what it consists. A letter should of course be correctly written, but we must avoid a too absolute correctness. In conversation we make use of certain unstudied expressions that perhaps would be inadmissible judged by the strict rules of grammar; these expressions may in a limited degree be admitted into a letter; the same remark may be made of certain familiar ellipses, which every one understands, and to which every one is accustomed, although they are not allowed in more serious writing.

A letter ceases to interest as soon as it becomes laboured. Madame de Sévigné, a writer most distinguished in the epistolary art, says, in a letter to her daughter, "You pleasantly say you think you rob me of something when you polish your letters;—take good care not to retouch them; you will convert them into pieces of eloquence. This pure nature that you speak

of is precisely what is beautiful, and is of all qualities the most pleasing."

Freedom, cheerfulness, elegance, are all comprehended in one quality, ease. The simple style relates facts, the easy style paints them. The one is usually somewhat dry, its uniformity at length tires; the other is always pleasing, because it imparts to every subject a warmth, which gives animation and life. Ease consists in that air of freedom, that unfettered manner, that exclude alike timidity, confusion, and restraint; and especially in that vivacity of tone that throws so much interest into the most trivial circumstances. Vivacity is the effect of a certain happy manner of presenting subjects from the most graceful or most pleasing point of view, of delicacy of ideas, of judgment in selecting, of propriety and sometimes even of singularity of expression, of a familiar or even a jocose turn of thought. This quality extends to all sorts of subjects; it embellishes moral precepts, softens reproach, renders praise more flattering, and makes sadness less sad. It is only by the frequent and attentive reading of good authors that ease of style can be acquired. It must not, however, be carried beyond due bounds, so as to border on the disrespectful and unbecoming. Puns are seldom pleasing, because they are seldom good, but flashes of real wit are always acceptable.

I will not here repeat all that was said in the General Precepts on the subjects of Clearness and Precision. These two qualities, the former especially, are as necessary in a letter as in any other composition. One remark I will make relative to precision. A letter has been defined as a written conversation; now, what is wanting in every conversation is exactly precision. We ought therefore to say that the letter is a short, precise conversation, containing only essential points, and bounded by the limits of a succinct analysis.

For the sake of classification, letters may, according

to the nature and analogy of their subjects, be divided into the following ten classes. 1. Letters *congratulatory*, letters *complimentary*, those *accompanying presents*, and those *containing an invitation*. A congratulatory letter always requires a certain warmth of expression as a testimony of the writer's sincerity. It should be short. Compliments too should be short and natural, for in these qualities their merit lies; formal common-places and trivial expressions should be avoided. Letters accompanying presents and letters of invitation are but simple notes, similar in nature to complimentary letters; they require simplicity and politeness.

2. Letters of *consolation* or *condolence*. The object of these letters is to show that we share with another in the unfortunate circumstance that is afflicting him. They ought to be short; the strictest intimacy alone can warrant our entering into long details. It should be observed too, that words of consolation offered too early irritate rather than soothe the grief of the person they are addressed to. The replies to these letters are almost always short, and are usually confined to a simple expression of thanks.

3. Letters of *excuse* or *justification*. The length of these letters varies according to the magnitude of the wrong we have done and wish to atone for, and according to the amount of prejudice we consider we have to remove from the mind of the person we are writing to. We should frankly confess our fault, extenuate it without attempting to show that we have right on our side, and evince our eagerness to make amends for it. If we have merely to excuse ourselves for delay or neglect in correspondence, it must be done in a few simple lines at the commencement of the letter.

4. Letters of *thanks*. The service received, the circumstances that attended it, the generosity of the obliger, the sensibility and gratitude of the receiver of the obligation; these are the principal ideas in letters of this

kind. That is the most flattering letter of thanks that shows in the strongest light the greatness of the service rendered and the kindness of the bestower of it. Thanks should be in proportion to their object ; we do not for a trifling present thank as heartily as for a considerable service.

5. Letters of *demand*, of *protestation*, of *offer*, of *refusal*. The principal quality of a letter of demand is modesty. To set forth one's rights without pride, to protest without haughtiness, to solicit without meanness ; these, as they are the most worthy means, so are they the most likely to ensure the success of the demand. Letters of protestation require much less management ; they are ordinarily dictated by indignation, by a lively sense of some injustice. Still, we must in these letters observe a due measure and dignity. When protesting against an injury that has been involuntarily inflicted, justice requires great moderation. In offering a service, our aim must be not to wound the pride of the object of our benevolence, to make him see that were we in his place we should not hesitate to accept it ; and we should endeavour, especially if we wish to avoid a refusal, to make the value of the service offered appear less than it really is, and thus to diminish the embarrassment it may occasion. Letters of refusal sent in reply to a demand should not contain anything that may wound ; in reply to an offer they should be dictated by sensibility, and treated in detail, to prove to the friend offering a good service, that if we do not accept his offer, it is really only because we do not stand in need of it.

6. Letters of *recommendation*. These are very similar to letters of request, with this difference, that we ask for another instead of for ourselves. They ought to contain a statement of the reasons that entitle the person to the favour we solicit for him ; apologies for the trouble we are giving, or the inconveniences we may cause ; and, lastly, expressions of gratitude for the favour we expect.

It is scarcely necessary to remark that so much ceremony is not required in letters that are given for the purpose of introduction, for instance, to a person going to another town, or travelling to a foreign country. It is then sufficient to say that the bearer is an acquaintance of the writer's, whose society may perhaps be found agreeable to the friend addressed.

7. Letters of *advice* or *reproach*. In general, advice should be given to those only that ask for it. The ties of relationship, superiority in age or attainments, can alone justify a spontaneous offer of advice. Letters of advice ought to enter into detail, because our counsel will have no weight if we do not fully set forth the reasons that should determine to such or such a course of action; and if, on the other hand, we do not anticipate and refute the principal objections that may be made. Advice is in no case binding; the decision should always be left to him that is most interested in taking the wisest part. Letters of reproach vary according to the gravity of the fault complained of; their composition depends therefore on tact. Only we must be careful how we trust to the inspirations of the first moment; generally the feelings are at that time too excited, and consequently the expressions are apt to be exaggerated; in such a case we run the risk of alienating from ourselves for ever the person addressed, in place of merely making him suffer from our temporary displeasure.

8. Letters on *family matters*, letters of *friendship*, of *politeness*. The heart alone can dictate these letters; they have no need of stated precepts.

9. Letters that treat of *sundry events*, *accidents*, *marriages*, *illnesses*, *deaths*, &c. When addressed to a mere ordinary acquaintance these letters should be very short; but to a relative or a friend they require longer developments. In that case we must not be satisfied with the bare mention of events, but we must notice even the most *trifling* circumstances relating to them. The minutest

details that concern ourselves are interesting also to those that have a regard for us, and they would think it unkind of us not to mention them.

10. Letters of *business*. These are the letters that most emphatically demand clearness and precision: they ought as regards style to be simple and exact; they should contain a full and clear statement of facts. Business letters require most care; they are the most difficult to write.

I need hardly remark, in conclusion, that very often a letter belongs to two or three of the preceding classes; the first part, for example, may pertain to business matters, the second may contain a request, an expression of thanks, &c. In this case, each part of the letter must, of course, be composed according to the precepts given for its particular class.

I am, &c.

LETTER IV.—SERIES III.

NARRATIVE.

My dear Boy,

The subject of this letter is that kind of writing called Narrative. The principal qualities of narrative are, after clearness, which is always the first and most indispensable of all, probability, proportion, and animation.

Probability consists not merely in relating circumstances in a manner such as the reader may without difficulty conceive to have happened; it is also found in descriptions of supernatural facts or events, whenever, after the statement of the subject, no contradiction or exaggeration finds its way into the composition. Children and adults too will always read with pleasure Don Quixote and Gulliver's Travels, which have so much interest and charm for readers of all ages. And yet, not

only is the groundwork of these fictions without reality, it is even very far removed from the established order of things. The mind of the reader is in this case guilty of a voluntary deception ; it accepts, without challenge, the existence of those supernatural beings that no one believes in, and so long as these imaginary beings speak and act in a manner conformable to the idea conceived of them, so long is the interest of the narrative sustained ; but as soon as they forget their conventional nature and return to that of ordinary beings, immediately the charm is broken, the illusion is destroyed, and all interest ceases.

There is, therefore, in the works we have just named, and in others of a similar nature, simply relative and conventional probability ; that however is quite sufficient to afford pleasure to the mind. It is the same with fables ; only by a stretch of the imagination can we for a moment confer the power of speech on animals and inanimate beings. This however matters little, for whilst master Reynard continues to converse as we consider a fox ought to converse, and the oak preserves the lofty language imagination would attribute to it, so long shall we be satisfied, interested, and charmed. If, however, the author should put into the fox's mouth the sentiments of the lion, or should invest the oak with the modesty and humility of the reed, we should immediately exclaim against this violation of probability. And yet, what greater improbability can exist than the one we without hesitation admit, viz., that an ape should engage in conversation with a bear, or a snake with a file ?

In regard to narrative that treats strictly of ordinary subjects the reader is not so accommodating ; an air of perfect truth is here required ; nothing must appear to have been invented at pleasure, or added to produce a greater effect ; in a word, nature alone must be seen. To this latter kind of writing belong the greater part of *the subjects* I have chosen for your exercises. Strive

then to say nothing that is not strictly conformable to nature. You will, by consulting your own good sense, easily discern the subjects that should be treated with strict simplicity, and those that may be embellished with ornament.

The principal ornament of narrative is description. The reader likes to know all about the actors performing before his eyes ; it seems, when he has had the place of the scene described, that he is nearer to the personages, that he enters more easily into their actions and even their sentiments ; in a word, he feels more interest in them. The delineation of the persons acting, or at least of the principal personages, the description of their manners, of their character, &c., is also a powerful means of exciting interest. In these matters you need not be guided by the length of the subject proposed for your exercise. Those subjects that appear the shortest may be enlarged upon at the will of the writer, so long as the plan is not destroyed ; only care must be taken to preserve a just proportion between all the parts. I would by no means repress your powers of imagination ; you may, whilst keeping strictly within the limits of the plan marked out for you, produce satisfactory if not lengthy compositions ; but you may also, in proportion as practice in writing strengthens your powers, widen and enlarge your subjects, and from the few lines that are given you to develop may derive a lengthened and animated narrative.

I remarked that one of the qualities of narrative is proportion ; what I would have you to understand by that quality is, that in every subject there is an essential prominent part, to which all the others should be subordinate, as they serve only for preparation or conclusion. If you have an incident to relate, you first arrange your personages, and this you should do in few words ; then comes the incident itself, which ought to be developed with all the details it admits of, since upon

it is concentrated all the interest; lastly, in order for the narrative to be complete, it must have a conclusion, and this, like the introduction, must be short, shorter in fact than it, since the reader's interest is gone.

Let us take, for example, subject No. 19, 'The Arab and his Horse.' The simple fact is this: "An Arab had, with great reluctance, decided on selling a horse he much loved; but, at the very moment of striking the bargain, he mounted the horse and galloped off." Evidently, what will be of most interest in this narrative is not the fact that an Arab was much attached to a horse that he had; this forms a mere introduction, a simple statement of the subject, and requires no detail; unless we have recourse to description, and depict the life of fatigue and peril the Arab leads in common with his horse, which imperceptibly attaches the one to the other, and makes the rider regard his steed as almost a part of himself. This description, although not necessary, would have the advantage of bringing into clearer light the affection the Arab feels for his horse, and thus of enhancing the sacrifice he has decided to make. The interesting part of the narrative is the struggles the Arab has with himself before finally deciding, the privations, the misery that he endures rather than be separated from his friend: then, when he thinks himself resigned, at the very moment when he is in the act of delivering over the horse into the custody of the purchaser, the fond looks he casts now on his companion, whom he is about to consign to a wearisome servitude, now on the gold, which can relieve his distress; and lastly, the tender emotion that suddenly arises within him, and inspires him with a generous resolve. This evidently is the real subject. What shall we add to avoid dismissing the reader abruptly? Only a few words: "He leaps on his horse and gallops off to the desert." All further details would weaken the climax.

Proportion in narrative consists, also, in a moderate

use of detail. I have already told you that it is not necessary to say all that presents itself to the mind, but only what is useful to illustrate the subject; and that even amongst those ideas that may be useful, it is still necessary to choose the least trite, those that would present themselves the least readily to the imagination of all.

By animation is meant a certain rapidity of recital that hurries on the reader to the conclusion without allowing him to perceive the length of the narrative, or suffering for a moment his interest to flag. This rapidity by no means excludes details; for without them the writing would be dry, and dryness is the worst fault of narrative; animation requires the suppression of only those silly details that annoy instead of interest the reader; of useless descriptions and reflections, which are connected in a superficial manner only with the subject; in short, of repetitions and circumlocutions which render the style heavy and wearisome.

Such are the principal qualities we must aim at in narrative; they may be summed up in few words: probability in the composition, sobriety in the details, and animation in the development. I am, &c.

LETTER V.—SERIES III.

SPEECHES AND HARANGUES.

My dear Boy,

I should have much to say under the head of Speeches if the subjects I have chosen for you required the developments of rhetoric; but I have taken particular care that this should not be the case. I need not tell you that a speech of even a few lines may contain as many parts as a long speech from the bench or the bar: the *exordium*, the *exposition* of the subject, the *division*

of it, the confirmation or proof, the refutation, the recapitulation, and lastly, the peroration. But in a short speech, as all these divisions are less marked and less apparent, so they have need of less art; and it would be foreign from my aim to require you to observe rules, that, to the inconvenience of being by no means clear, join the equally great inconvenience of being for the most part of the time inapplicable.

All the rules necessary may be reduced to these:—first, give an exposition of the subject you are speaking about; afterwards give due prominence to your reasons; demolish the objections that have been or may probably be made; and lastly, if you have been somewhat long, recapitulate all you have said, in a manner most likely to produce an impression.

I shall give you, in each speech, a complete analysis of the points you should discuss: I need not remark that you may add new ideas that strike you in the course of your work, if you consider they will serve some useful purpose. You must be especially careful to find out the transitions between the different parts of the speech. These transitions must be as short as possible.

Each speech is preceded by a few lines explaining the object, and the circumstances that called for its delivery; this explanation may easily afford you subject matter for a short narrative; you will of course avoid making the length of details exceed that of the speech.

I am, &c.

LETTER VI.—SERIES III.

HOMONYMES AND SYNONYMES.

My dear Boy,

I have already dwelt on the importance of the study of Synonymes; there is another kind of words *that occasion* a trifling difficulty to beginners, I mean

those called Homonymes. Synonymes, as you know, are those words of a language that have an almost identical signification; homonymes are those that agree in sound, but have different significations, as the substantive *bear* and the verb *bear*. I shall but very briefly indicate the manner of treating the exercises on these different sorts of words.

The exercises on homonymes are placed first because they present much less difficulty. To mark the distinction intended by a difference of orthography, or, where the orthography is the same, by a difference in the part of speech, all that is necessary is to define the words that are homonymous. It is not the same with synonyms, which require to be defined with far greater delicacy. A word has, generally speaking, several meanings, but it is not synonymous with another in all those meanings. The first thing, then, we have to do with synonymous words is, to discover which meaning is common to them; afterwards, to give a definition of this sense only, taking great care to make evident the different shades whereby the meaning of the words we are examining is distinguished. For instance, the word *coarse* has various meanings. It is applied to linen that is not fine, and to persons whose manners are not polished. It is evident at first sight that only in the latter sense can it be considered as synonymous with the word *rude*. You must, then, disregard the former sense and occupy yourself only with the latter. In homonymes on the contrary, even when a word has several significations, it is sufficient accurately to define one of those meanings, to prevent its being confounded with another word. It is better, however, to be exhaustive, and to make a point in both exercises to give definitions that are perfectly exact. I am, &c.

Verse to turn into Prose.

SUBJECTS FOR EXERCISES.

For Instructions, see Letter I., page 69.

1.—THE FOX AND THE CROW.

The fox and the crow, in prose, I well know,
Many good little boys can rehearse ;
Perhaps it will tell pretty nearly as well,
If we try the same fable in verse.

In a dairy, a crow having ventured to go,
Some food for her young ones to seek,
Flew up in the trees, with a large piece of cheese,
Which she joyfully held in her beak.

A fox who lived by, to the tree saw her fly,
And to share in the prize made a vow ;
For having just dined, he for cheese felt inclined,
So he went and sat under the bough.

She was cunning, he knew, but so was he too,
And with flattery adapted his plan ;
For he knew if she'd speak, it must fall from her beak :
So bowing politely, began :—

" 'Tis a very fine day ;"—not a word did she say ;—
 " The wind, I believe, Ma'am, is south ;
 A fine harvest for peas ;" he then look'd at the cheese ;
 But the crow did not open her mouth.

Sly Renard, not tired, her plumage admired,
 " How charming ! how brilliant its hue !
 The voice must be fine of a bird so divine,
 Ah, let me just hear it—pray do.

" Believe me, I long to hear a sweet song."
 The silly crow foolishly tries— [fall,
 And she scarce gave one squall, when the cheese she let
 And the fox ran away with the prize.

2.—THE VILLAGE BLACKSMITH.

I.

Under a spreading chestnut tree
 The village smithy stands ;
 The smith, a mighty man is he,
 With large and sinewy hands ;
 And the muscles of his brawny arms
 Are strong as iron bands.

His hair is crisp, and black, and long,
 His face is like the tan ;
 His brow is wet with honest sweat,
 He earns whate'er he can,
 And looks the whole world in the face,
 For he owes not any man.

Week in, week out, from morn till night,
 You can hear his bellows blow ;
 You can hear him swing his heavy sledge,
 With measured beat and slow,
 Like a sexton ringing the village bell,
 When the evening sun is low.

And children coming home from school
Look in at the open door ;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly
Like chaff from a threshing floor.

II.

He goes on Sunday to the church,
And sits among his boys ;
He hears the parson pray and preach ;
He hears his daughter's voice
Singing in the village choir,
And it makes his heart rejoice.

It sounds to him like her mother's voice,
Singing in Paradise ;
He needs must think of her once more,
How in the grave she lies ;
And with his hard, rough hand he wipes
A tear out of his eyes.

Toiling,—rejoicing,—sorrowing,
Onward through life he goes ;
Each morning sees some task begin,
Each evening sees its close ;
Something attempted, something done,
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught :
Thus at the flaming forge of life
Our fortunes must be wrought :
Thus on its sounding anvil shaped
Each burning deed and thought.

LONGFELLOW.*

* HENRY WADSWORTH LONGFELLOW ; born February 27, 1807,
at Portland, Maine. Educated at Bowdoin College, Brunswick ;
is Professor of Modern Languages at Harvard University.

3.—THE IRISH HARPER AND HIS DOG.

On the green banks of Shannon, when Sheelah was nigh,
No blithe Irish lad was so happy as I;
No harp like my own could so cheerily play,
And wherever I went was my poor dog, Tray.

When at last I was forced from my Sheelah to part,
She said—while the sorrow was big at her heart—
“Oh! remember your Sheelah, when far, far away,
And be kind, my dear Pat, to our poor dog, Tray.”

Poor dog! he was faithful and kind, to be sure,
And he constantly loved me, although I was poor;
When the sour-looking folks sent me heartless away,
I had always a friend in my poor dog, Tray.

Though my wallet was scant I remembered his case,
Nor refused my last crust to his pitiful face;
But he died at my feet on a cold winter's day,
And I played a sad lament for my poor dog, Tray.

Where now shall I go, poor, forsaken, and blind?
Can I find one to guide me, so faithful and kind?
To my sweet native village, so far, far away,
I can never return with my poor dog, Tray.

CAMPBELL.*

4.—THE HOMES OF ENGLAND.

The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land!
The deer across the greensward bound,
Thro' shade and sunny gleam,
And the swan glides past them with the sound
Of some rejoicing stream.

* THOMAS CAMPBELL; born at Glasgow, July 27, 1777. Educated at Glasgow University. Wrote “The Pleasures of Hope;” “Lochiel's Warning;” “The Soldier's Dream,” &c. Died at Boulogne, June 1844.

The merry homes of England,
Around their hearths by night,
What gladsome looks of household love
Meet in the ruddy light !
There woman's voice flows forth in song,
Or childhood's tale is told ;
Or lips move tunefully along
Some glorious page of old.

The blessed homes of England,
How softly on their bowers
Is laid the holy quietness
That breathes from Sabbath hours !
Solemn yet sweet, the church-bells chime
Floats their through woods at morn ;
All other sounds in that still time,
Of breeze and leaf are born.

The cottage homes of England,
By thousands on her plains,
They are smiling o'er the silvery brook,
And round the hamlet-fanes.
Thro' glowing orchards forth they peep,
Each from its nook of leaves ;
And fearless there the lowly sleep,
As the bird beneath their eaves.

The free, fair homes of England,
Long, long in hut and hall
May hearts of native proof be rear'd
To guard each hallowed wall !
And green for ever be the groves,
And bright the flowery sod,
Where first the child's glad spirit loves
Its country and its God. MRS. HEMANS.*

* MRS. HEMANS (FELICIA DOROTHEA BROWNE) ; born at Liverpool, 25th September, 1793. Died May 16, 1835. Most noted for her "Songs of the Affections," &c.

5.—THE PET LAMB.

I.

The dew was falling fast, the stars began to blink ;
I heard a voice ; it said, "Drink, pretty creature, drink !"
And, looking o'er the hedge, before me I espied
A snow-white mountain-lamb with a Maiden at its side.

Nor sheep nor kine were near ; the lamb was all alone,
And by a slender cord was tethered to a stone ;
With one knee on the grass did the little Maiden kneel,
While to that mountain-lamb she gave its evening meal.

"What ails thee, young one ? what ? Why pull so at
thy cord ?
Is it not well with thee ? well both for bed and board ?
Thy plot of grass is soft, and green as grass can be ;
Rest, little young One, rest ; what is't that aileth thee ?

What is it thou would'st seek ? What is wanting to thy
heart ?
Thy limbs are they not strong ? and beautiful thou art :
This grass is tender grass ; these flowers they have no peers,
And that green corn all day is rustling in thy ears !

If the sun be shining hot, do but stretch thy woollen chain,
This beech is standing by, its covert thou canst gain ;
For rain and mountain-storms ! the like thou need'st not
fear,
The rain and storm are things that scarcely can come here.

Rest, little young one, rest ; hast thou forgot the day,
When my father found thee first in places far away ?
Many flocks were on the hills, but thou wert owned by
none,
And thy mother from thy side for evermore was gone.

II.

He took thee in his arms, and in pity brought thee home:
A blessed day for thee! then whither would'st thou roam?
A faithful nurse thou hast; the dam that did thee yearn
Upon the mountain tops no kinder could have been.

Thou know'st that twice a day I have brought thee in
this can
Fresh water from the brook, as clear as ever ran;
And twice in the day, when the ground is wet with dew,
I bring thee draughts of milk, warm milk it is and new.

Thy limbs will shortly be twice as stout as they are now,
Then I'll yoke thee to my cart like a pony in the plough;
My playmate thou shalt be; and when the wind is cold,
Our hearth shall be thy bed, our house shall be thy fold.

It will not, will not rest!—Poor creature, can it be
That 'tis thy mother's heart which is working so in thee?
Things that I know not of belike to thee are dear,
And dreams of things which thou canst neither see nor
hear.

Alas, the mountain tops that look so green and fair!
I've heard of fearful winds and darkness that come there;
The little brooks that seem all pastime and all play,
When they are angry, roar like lions for their prey.

Here thou need'st not dread the raven in the sky;
Night and day thou art safe,—our cottage is hard by.
Why bleat so after me? Why pull so at thy chain?
Sleep—and at break of day I will come to thee again!"

WORDSWORTH.*

* WILLIAM WORDSWORTH; born at Cockermouth, Cumberland, April 7, 1770. Educated at St. John's College, Cambridge. Appointed Poet Laureate 1843. Died 1850. Wrote "The Excursion," "The Wanderer," and many lyrical pieces.

6.—DAY : A PASTORAL.

MORNING.

I.

In the barn the tenant cock,
Close to Partlet perch'd on high,
Briskly crows, (the shepherd's clock),
Jocund that the morning's nigh.

Swiftly from the mountain's brow,
Shadows, nurs'd by night, retire ;
And the peeping sunbeam now,
Paints with gold the village spire.

Philomel forsakes the thorn,
Plaintive where she prates at night ;
And the lark, to meet the morn,
Soars beyond the shepherd's sight.

From the low-roof'd cottage ridge,
See the chattering swallow spring ;
Darting through the one-arch'd bridge,
Quick she dips her dappled wing.

II.

Now the pine-tree's waving top
Gently greets the morning gale :
Kidlings, now begin to crop
Daisies on the dewy dale.

From the balmy sweet, uncloy'd,
(Restless till her task be done,)
Now the busy bee's employ'd,
Sipping dew before the sun.

Trickling through the crevic'd rock,
Where the limpid stream distils,
Sweet refreshment waits the flock
When 'tis sun-drove from the hills.

Colin's for the promis'd corn
 (Ere the harvest hopes are ripe)
Anxious ;—whilst the huntsman's horn,
 Boldly sounding, drowns his pipe.
Sweet, O sweet, the warbling throng
 On the white emblossom'd spray !
Nature's universal song
 Echoes to the rising day.

NOON.

I.

Fervid on the glittering flood
 Now the noontide radiance glows ;
Drooping o'er its infant bud,
 Not a dew-drop's left the rose.
By the brook the shepherd dines,
 From the fierce meridian heat
Shelter'd by the branching pines
 Pendent o'er his grassy seat.
Now the flock forsakes the glade
 Where uncheck'd the sunbeams fall ;
Sure to find a pleasing shade
 By the ivy'd abbey wall.
Echo in her airy round,
 O'er the river, rock and hill,
Cannot catch a single sound,
 Save the clack of yonder mill.

II.

Cattle court the zephyrs bland,
 Where the streamlet wanders cool ;
Or with languid silence stand
 Midway in the marshy pool.

But from mountain, dell, or stream,
Not a fluttering zephyr springs ;
Fearful lest the noontide beam
Scorch its soft, its silken wings.

Not a leaf has leave to stir,
Nature's lull'd—serene—and still ;
Quiet e'en the shepherd's cur,
Sleeping on the heath-clad hill.

Languid is the landscape round,
Till the fresh-descending shower,
Grateful to the thirsty ground,
Raises every fainting flower.

Now the hill—the hedge—is green,
Now the warbler's throat's in tune ;
Blithesome is the verdant scene,
Brighten'd by the beams of Noon.

EVENING.

I.

O'er the heath the heifer strays
Free ;—(the furrow'd task is done) ;
Now the village windows blaze,
Burnish'd by the setting sun.

Now he sets behind the hill,
Sinking from a golden sky ;
Can the pencil's mimic skill
Copy the refulgent dye ?

Trudging as the ploughmen go
(To the smoking hamlet bound),
Giant-like their shadows grow,
Lengthen'd o'er the level ground.

Where the rising forest spreads
Shelter for the lordly dome,
To their high-built airy beds
See the rooks returning home.

II.

As the lark with varied tune
 Carols to the evening loud,
 Mark the mild resplendent moon
 Breaking through a parted cloud !
 Now the hermit owl peeps
 From the barn or twisted brake ;
 And the blue mist slowly creeps,
 Curling on the silver lake.
 As the trout, in speckled pride,
 Playful from its bosom springs,
 To the banks a ruffled tide
 Verges in successive rings.
 Tripping through the silken grass,
 O'er the path-divided dale,
 Mark the rose-complexion'd lass
 With her well-pois'd milking-pail.
 Linnets with unnumber'd notes,
 And the cuckoo bird with two,
 Tuning sweet their mellow throats,
 Bid the setting sun adieu. CUNNINGHAM.*

7.—THE FAITHFUL DOG.

I.

A barking sound the shepherd hears,
 A cry as of a dog or fox ;
 He halts, and searches with his eyes
 Among the scattered rocks :
 And now at distance can discern
 A stirring in a brake or fern ;
 From which immediately leaps out
 A dog, and, yelping, runs about.

* JOHN CUNNINGHAM ; born at Dublin 1729 ; was an actor at Edinburgh. Wrote Lyrics and Pastorals. Died 1773.

The dog is not of mountain breed ;
Its motions, too, are wild and shy ;
With something, as the shepherd thinks,
Unusual in its cry :
Nor is there any one in sight
All round, in hollow or in height :
Nor shout nor whistle strikes his ear ;
What is the creature doing here ?

It was a cove, a huge recess,
That keeps till June December's snow ;
A lofty precipice in front,
A silent tarn below !
Far in the bosom of Helvellyn,
Remote from public road or dwelling,
Pathway, or cultivated land,
From trace of human foot or hand.

II.

Not knowing what to think, awhile
The shepherd stood, then makes his way
Towards the dog, o'er rocks and stones,
As quickly as he may ;
Nor far had gone before he found
A human skeleton on the ground ;
Sad sight ! the shepherd with a sigh
Looks round, to learn the history.

From these abrupt and perilous rocks
The man had fallen, that place of fear !
At length upon the shepherd's mind
It breaks, and all is clear :
He instantly recalled the name,
And who he was, and whence he came ;
Remember'd, too, the very day
On which the traveller pass'd this way.

But hear a wonder now, for sake
 Of which this mournful tale I tell !
 A lasting monument of words
 This wonder merits well.
 The dog, which still was hovering nigh,
 Repeating the same timid cry,
 This dog had been through three months' space
 A dweller in that savage place.

Yes, proof was plain that since the day
 On which the traveller thus had died,
 The dog had watch'd about the spot,
 Or by his master's side :
 How nourished here through such long time
He knows, who gave that love sublime,
 And gave that strength of feeling great
 Above all human estimate. WORDSWORTH.

8.—A SUMMER'S EVE.

I.

Down the sultry arc of day
 The burning wheels have urged their way,
 And eve along the western skies,
 Spreads her intermingling dyes.
 Down the deep and miry lane
 Creaking comes the empty wain,
 And driver on the shaft-horse sits,
 Whistling now and then by fits :
 And oft with his accustomed call,
 Urging on his sluggish Ball.
 The barn is still, the master's gone,
 The thresher puts his jacket on,
 While Dick upon the ladder tall
 Nails the dead kite to the wall.
 Here comes shepherd Jack at last,
 He has penn'd the sheepcote fast,

For 'twas but two nights before,
A lamb was eaten on the moor ;
His empty wallet Rover carries,
Now, for Jack, when near home, tarries ;
With lolling tongue, he runs to try,
If the horse-trough be not dry.
The milk is settled in the pans,
And supper messes in the cans ;
In the hovel carts are wheeled,
And both the colts are drove a-field ;
The horses are all bedded up,
And the ewe is with the tup,
The snare for Mister Fox is set,
The leaven laid, the thatching wet,
And Bess has slink'd away to talk
With Roger on the holly walk.

II.

Now, on the settle, all but Bess
Are set to eat their supper mess,
And little Tom and roguish Kate
Are swinging on the meadow gate.
Now they chat of various things,
Of taxes, ministers, and kings,
Or else tell all the village news,—
How madam did the squire refuse,
How parson on his tithes was bent,
And landlord oft distrained for rent.
Thus do they talk, till in the sky
The pale-eyed moon is mounted high,
And from the alehouse drunken Ned,
Has reel'd—then hasten all to bed.
The mistress sees that lazy Kate
The happing coal on kitchen grate
Has laid—while master goes throughout,
Sees shutters fast, the mastiff out,

The candles safe, the hearths all clear,
And naught from thieves or fire to fear;
Then both to bed together creep,
And join the general troop of sleep.

H. K. WHITE.*

9.—THE SAILOR'S MOTHER.

One morning (raw it was and wet,
A foggy day in winter time)
A Woman on the road I met,
Not old, though something past her prime;
Majestic in her person, tall and straight;
And like a Roman matron's was her mien and gate.

The ancient spirit is not dead;
Old times, thought I, are breathing there;
Proud was I that my country bred
Such strength, a dignity so fair;
She begged an alms, like one in poor estate;
I looked at her again, nor did my pride abate.

When from these lofty thoughts I woke,
"What is it," said I, "that you bear
Beneath the covert of your cloak,
Protected from this cold damp air?"
She answered, soon as she the question heard,
"A simple burthen, sir, a little singing-bird."

And thus continuing, she said,
"I had a son, who many a day
Sailed on the seas, but he is dead;
In Denmark he was cast away;
And I have travelled weary miles to see
If aught which he had owned might still remain for me.

* HENRY KIRKE WHITE; born at Nottingham 1785. Apprenticed to an attorney. Entered St. John's College, Cambridge, and died there October 1806. Wrote "Clifton Grove" and other poems.

The bird and cage they both were his ;
 'Twas my son's bird, and neat and trim
 He kept it ; many voyages
 The singing-bird had gone with him ;
 When last he sailed, he left the bird behind,
 From bodings, as might be, that hung upon his mind.

He to a fellow-lodger's care
 Had left it, to be watched and fed,
 And pipe its song in safety ; there
 I found it when my son was dead.
 And now, God help me for my little wit,
 I bear it with me, sir, he took so much delight in it."

WORDSWORTH.

10.—THE VULTURE OF THE ALPS.

I.

I've been among the mighty Alps and wandered through their vales,
 And heard the honest mountaineers relate their dismal tales,
 As round the cottage blazing hearth, when their daily work was o'er,
 They spake of those who disappeared, and ne'er were heard of more.

And there I from a shepherd heard a narrative of fear,
 A tale to rend a mortal heart, which mothers might not hear.
 The tears were standing in his eyes, his voice was tremulous,
 But wiping all those tears away, he told his story thus :—

"It is among these barren cliffs the ravenous vulture dwells,
 Who never fattens on the prey which from afar he smells ;
 But patient, watching hour on hour, upon a lofty rock,
 He singles out some truant lamb, a victim, from the flock.

One cloudless Sabbath summer morn the sun was rising high,
 When from my children on the green, I heard a fearful cry,
 As if some awful deed were done, a shriek of grief and pain,
 A cry, I humbly trust in God, I ne'er may hear again.

I hurried out to learn the cause, but overwhelmed with fright,
 The children never ceased to shriek ; and from my frenzied sight
 I missed the youngest of my babes, the darling of my care ;
 But something caught my searching eyes, slow sailing through
 the air.

II.

Oh! what an awful spectacle to meet a father's eye—
 His infant made a vulture's prey, with terror to decry;
 And know, with agonising breast, and with a maniac rave,
 That earthly power could not avail, that innocent to save!

My infant stretched his little hands imploringly to me,
 And struggled with the ravenous bird, all vainly to get free;
 At intervals, I heard his cries, as loud he shrieked and screamed,
 Until upon the azure sky a lessening spot he seemed.

The vulture flapped his sail-like wings, though heavily he flew,
 A mote upon the sun's broad face he seemed unto my view;
 But once I thought I saw him stoop, as if he would alight—
 'Twas only a delusive thought, for all had vanished quite.

All search was vain, and years had passed; that child was ne'er
 forgot;

When once a daring hunter climbed unto a lofty spot,
 From whence, upon a rugged crag the chamois never reached,
 He saw an infant's fleshless bones the elements had bleached.

I clambered up that rugged cliff—I could not stay away;
 I knew they were my infant's bones thus hastening to decay;
 A tattered garment yet remained, though torn to many a shred;
 The crimson cap he wore that morn was still upon the head.

That dreary spot is pointed out to travellers passing by,
 Who often stand, and musing gaze, nor go without a sigh."
 And as I journeyed the next morn, along my sunny way,
 The precipice was shown to me, whereon the infant lay.

ANONYMOUS.

11.—THE OLD ARM CHAIR.

I.

I love it, I love it, and who shall dare
 To chide me for loving that old arm chair;
 I've treasured it long as a sainted prize,
 I've bedew'd it with tears, and embalm'd it with sighs;
 'Tis bound by a thousand bonds to my heart,
 Not a tie will break, not a link will start.
 Would you learn the spell?—A mother sat there,
 And a sacred thing is that old arm chair.

In childhood's hour I linger'd near
 The hallowed seat with listening ear ;
 And gentle words that mother would give,
 To fit me to die, and teach me to live.
 She told me shame would never betide,
 With truth for my creed, and God for my guide :
 She taught me to lisp my earliest prayer,
 As I knelt beside that old arm chair.

II.

I sat and watched her many a day,
 When her eye grew dim, and her locks were grey ;
 And I almost worshipped her when she smiled,
 And turn'd from her Bible to bless her child.
 Years roll'd on, but the last one sped—
 My idol was shattered, my earth-star fled ;
 I learnt how much the heart can bear,
 When I saw her die in that old arm chair.
 'Tis past ! 'tis past ! but I gaze on it now
 With quivering breath and throbbing brow :
 'Twas there she nursed me, 'twas there she died,
 And memory flows with lava tide.
 Say it is folly, and deem me weak,
 While the scalding drops start down my cheek :
 But I love it, I love it, and cannot tear
 My soul from a mother's old arm chair.

ELIZA COOK.*

12.—CONTEST BETWEEN THE NOSE AND EYES.

Between Nose and Eyes a strange contest arose,
 The spectacles set them unhappily wrong :
 The point in dispute was, as all the world knows,
 To which the said spectacles ought to belong.

* ELIZA COOK, a well-known living poetess. Besides "The Old Arm Chair," she has written "My Country, I love thee," and many other poems.

So Tongue was the Lawyer, and argued the cause
With a great deal of skill, and a wig full of learning;
While Chief-baron Ear sat to balance the laws—
So famed for his talent in nicely discerning.

In behalf of the Nose it will quickly appear,
And your Lordship, he said, will undoubtedly find,
That the Nose has had spectacles always in wear,
Which amounts to possession time out of mind.

Then—holding the spectacles up to the court—
Your Lordship observes they are made with a straddle
As wide as the ridge of the nose is—in short,
Designed to sit close to it, just like a saddle.

Again, would your Lordship a moment suppose
('Tis a case that has happened, and may be again),
That the visage or countenance had not a Nose,
Pray who would, or who could, wear spectacles then?

On the whole it appears, and my argument shows,
With a reasoning the court will never condemn,
That the spectacles plainly were made for the Nose,
And the Nose was as plainly intended for them.

Then shifting his side, as a Lawyer knows how,
He pleaded again in behalf of the Eyes;
But what were his arguments few people know,
For the court did not think they were equally wise.

So his Lordship decreed, with a grave solemn tone,
Decisive and clear, without one *if* or *but*,
That whenever the Nose put his spectacles on,
By day-light or candle-light, Eyes should be shut.

COWPER.*

* WILLIAM COWPER; born at Great Berkampstead November 5, 1731. Educated at Westminster. Lived at Olney. Author of the "Task," and other poems. Died April 25, 1800.

12.—THE BEAR IN A BOAT.

I.

A shaggy Bear of manners rough,
At climbing trees expert enough,
For dext'rously, and safe from harm,
Year after year he robb'd the swarm.
Thus thriving on industrious toil,
He gloried in his pilfer'd spoil.
This trick so swell'd him with conceit,
He thought himself both wise and great.
Conceited, busy, bustling, bold,
His arrogance was uncontroll'd ;
The beasts with admiration stare,
And think him a prodigious bear.
At last, more bold and reckless grown,
He fancies every trade his own ;
No task too difficult appears,
He feels no doubts or idle fears ;
Does everything, or tries to do,
And right or wrong still blunders through.
It chanc'd as on a certain day
Along the bank he took his way,
A boat, with rudder, sail, and oar,
At anchor, floated near the shore.
He stopt, and turning to his train,
Thus pertly vents his vaunting strain :—

II.

“ What blundering puppies are mankind,
In every science always blind !
From me that helm shall conduct learn,
And man his ignorance discern.”
So saying, with audacious pride,
He gains the boat and climbs the side.
The beasts, astonished, line the strand ;
The anchor's weigh'd, he drives from land ;

The slack sail shifts from side to side ;
 The boat untrimm'd admits the tide.
 Borne down, adrift, at random tost,
 His oar breaks short, the rudder's lost ;
 The Bear, presuming on his skill,
 Is here and there, officious still,
 Till striking on the dangerous sands,
 Aground the shattered vessel stands.
 To see the bungler thus distressed,
 The very fishes sneer and jest ;
 E'en gudgeons join in ridicule,
 To mortify the meddling fool.
 The clamorous watermen appear ;
 Threats and abuse insult his ear.
 Seiz'd, thrash'd, and chain'd, he's dragg'd to land,
 Derision shouts along the strand. GAY.*

14.—THE BURIAL OF SIR JOHN MOORE.

I.

Not a drum was heard, not a funeral note,
 As his corse to the ramparts we hurried ;
 Not a soldier discharged his farewell-shot
 O'er the grave where our hero we buried.
 We buried him darkly at dead of night,
 The sods with our bayonets turning,
 By the struggling moonbeam's misty light,
 And the lantern dimly burning,
 No useless coffin enclosed his breast,
 Not in sheet nor in shroud we wound him,
 But he lay like a warrior taking his rest,
 With his martial cloak around him.

* JOHN GAY; born at Barnstaple in 1688. Apprenticed in youth to a silk mercer. Subsequently secretary to the Duchess of Monmouth, and envoy to Hanover. Wrote "Fables in Verse," "Wife of Bath," and other Poems. Died December 4th, 1732.

Few and short were the prayers we said,
And we spoke not a word of sorrow ;
But we stedfastly gazed on the face of the dead,
And we bitterly thought on the morrow.

II.

We thought, as we hollowed his narrow bed,
And smoothed down his lonely pillow,
That the foe and the stranger would tread o'er his head,
And we far away on the billow.

Lightly they'll talk of the spirit that's gone,
And o'er his cold ashes upbraid him,—
But little he'll reck, if they let him sleep on
In the grave where a Briton has laid him.

But half of our heavy task was done,
When the clock struck the hour for retiring ;
And we heard the distant and random gun
That the foe was sullenly firing.

Slowly and sadly we laid him down,
From the field of his fame fresh and gory ;
We carved not a line, and we raised not a stone—
But we left him alone with his glory. WOLFE.*

15.—THE DESTRUCTION OF SENNACHERIB.

The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold ;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.

Like the leaves of the forest when Summer is green,
That host with their banners at sunset were seen :
Like the leaves of the forest when Autumn hath blown,
That host on the morrow lay withered and strown.

* REV. CHARLES WOLFE ; born at Dublin 1791. Known best by this poem. Died 1823.

For the Angel of Death spread his wings on the blast,
And breathed in the face of the foe as he passed ;
And the eyes of the sleepers waxed deadly and chill,
And their hearts but once heaved, and for ever grew still!

And there lay the steed with his nostril all wide,
But through it there rolled not the breath of his pride:
And the foam of his gasping lay white on the turf,
And cold as the spray as the rock-beating surf.

And there lay the rider distorted and pale,
With the dew on his brow, and the rust on his mail ;
And the tents were all silent, the banners alone,
The lances unlifted, the trumpet unblown.

And the widows of Ashur are loud in their wail,
And the idols are broke in the temple of Baal ;
And the might of the Gentile, unsmote by the sword,
Hath melted like snow in the glance of the Lord !

BYRON.*

16.—THE GRAVES OF A HOUSEHOLD.

I.

They grew in beauty side by side,
They filled one home with glee ;
Their graves are severed far and wide,
By mount, and stream, and sea.

The same fond mother bent at night
O'er each fair sleeping brow ;
She had each folded flower in sight—
Where are those dreamers now ?

* LORD BYRON ; born in London April 22, 1788. Educated at Aberdeen, Dulwich, and Harrow, and afterwards at Trinity College, Cambridge. Author of " Childe Harold's Pilgrimage," &c. Died at Missolonghi, January 4, 1824.

One midst the forest of the West,
By a dark stream is laid;
The Indian knows his place of rest,
Far in the cedar shade.

The sea, the blue lone sea, hath one,
He lies where pearls lie deep;
He was the loved of all, yet none
O'er his low bed may weep.

II.

One sleeps where southern vines are dressed
Above the noble slain:
He wrapt his colours round his breast,
On a blood-red field of Spain.

And one—o'er her the myrtle showers
Its leaves, by soft winds fanned;
She faded midst Italian flowers,
The last of that bright band.

And, parted thus, they rest, who played
Beneath the same green tree;
Whose voices mingled as they prayed
Around one parent knee!

They that with smiles lit up the hall,
And cheered with song the hearth,—
Alas for love, if thou wert all,
And nought beyond, oh earth!

MRS. HEMANS.

17.—DOWN BY THE WOOD.

Down by the wood,
When daylight is breaking,
And the breath of the dawn,
The green leaves is shaking.

'Tis bliss without limit
 Alone to be straying,
 To hear the wild wood-birds
 And what they are saying.

Down by the wood,
 When it's noon in the heaven,
 And the steer to the shade
 Of the hedge-row is driven,
 'Tis sweet to recline
 In the beechen tree's shadow,
 And drink all the glories
 Of field, forest, meadow !

Down by the wood,
 At the fall of the gloaming,
 'Mong clear crystal dew-drops
 'Tis sweet to be roaming—
 The hush of the wheat-ears,
 The gushing of water,
 The shiver of green leaves,
 The music of Nature.

NICOLL.*

18.—THE DEAD SPARROW.

Tell me not of joy ! there's none,
 Now my little sparrow's gone.
 He would chirp and play with me ;
 He would hang his wing awhile,
 Till at length he saw me smile—
 Oh ! how sullen he would be !

He would catch a crumb, and then,
 Sporting, let it go again ;
 He from my lip
 Would moisture sip ;

* ROBERT NICOLL ; born at Auchtergaven in Perthshire, 1814.
 Became editor of "Leeds Times." Author of several poems.
 Died 1837.

He would from my trencher feed ;
 Then would hop, and then would run,
 And cry "*philip*" when he'd done !
 Oh ! whose heart can choose but bleed ?

Oh ! how eager would he fight,
 And ne'er hurt, though he did bite !

No more did pass,
 But on my glass

He would sit, and mark and do
 What I did ; now ruffle all
 His feathers o'er, now let them fall,
 And then straightway sleek them too.
 Now my faithful bird is gone ;
 Oh ! let mournful turtles join
 With loving red-breasts, and combine
 To sing dirges o'er his stone !

CARTWRIGHT.*

19.—THE VILLAGE PREACHER.

I.

Near yonder copse, where once the garden smiled
 And still where many a garden flower grows wild ;
 There, where a few torn shrubs the place disclose,
 The village preacher's modest mansion rose.

A man he was to all the country dear,
 And passing rich with forty pounds a year.
 Remote from towns he ran his godly race,
 Nor e'er had changed, nor wished to change, his place.
 Unskilful he to fawn, or seek for power,
 By doctrines fashioned to the varying hour ;
 Far other aims his heart had learned to prize,
 More bent to raise the wretched than to rise.

* WILLIAM CARTWRIGHT ; born at Cirencester, 1611. Educated at Oxford. Entered the Church. Died 1643.

His house was known to all the vagrant train ;
He chid their wanderings, but relieved their pain.
The long-remembered beggar was his guest,
Whose beard descending swept his aged breast ;
The ruined spendthrift, now no longer proud,
Claimed kindred there, and had his claims allowed ;
The broken soldier, kindly bid to stay,
Sat by his fire, and talked the night away ;
Wept o'er his wounds, or, tales of sorrow done,
Shouldered his crutch, and showed how fields were won.
Pleased with his guests, the good man learned to glow,
And quite forgot their vices in their woe ;
Careless their merits or their faults to scan,
His pity gave ere charity began.

II.

Thus to relieve the wretched was his pride—
And even his failings leaned to virtue's side ;
But in his duty prompt at every call,
He watched and wept, he prayed and felt for all ;
And, as a bird each fond endearment tries,
To tempt her new-fledged offspring to the skies,
He tried each art, reproved each dull delay,
Allured to brighter worlds, and led the way.
Beside the bed where parting life was laid,
And sorrow, guilt, and pain, by turns dismayed,
The rev'rend champion stood. At his control,
Despair and anguish fled the struggling soul ;
Comfort came down the trembling wretch to raise,
And his last faltering accents whispered praise.
At church with meek and unaffected grace,
His looks adorned the venerable place.
Truth from his lips prevailed with double sway,
And fools, who came to scoff, remained to pray.
The service past, around the pious man,
With ready zeal, each honest rustic ran ;

Even children followed, with endearing wile,
 And plucked his gown, to share the good man's smile.
 His ready smile a parent's warmth expressed,
 Their welfare pleased him, and their cares distressed ;
 To them his heart, his love, his griefs were given ;
 But all his serious thoughts had rest in heaven.
 As some tall cliff that lifts its awful form,
 Swells from the vale, and midway leaves the storm :
 Though round its breast the rolling clouds are spread,
 Eternal sunshine settles on its head. GOLDSMITH.*

20.—LOST IN THE SNOW.

I.

When red hath set the beamless sun,
 Through heavy vapours dank and dun ;
 When the tired ploughman, dry and warm,
 Hears, half-asleep, the rising storm
 Hurling the hail and sleeted rain
 Against the casement's tinkling pane ;
 The sounds that drive wild deer and fox
 To shelter in the brake and rocks,
 Are warnings which the shepherd ask
 To dismal, and to dangerous task.
 Oft he looks forth, and hopes, in vain,
 The blast may sink in mellowing rain ;
 Till, dark above, and white below,
 Decided drives the flaky snow,
 And forth the hardy swain must go.
 Long, with dejected look and whine,
 To leave the hearth his dogs repine ;
 Whistling, and cheering them to aid,
 Around his back he wreathes the plaid :

* OLIVER GOLDSMITH ; born at Pallas, Longford, Ireland, Nov. 11, 1728. Educated at Trinity College, Dublin. Wrote "The Traveller," "The Deserted Village," Essays, &c. Died in the Temple April 4, 1774.

His flock he gathers, and he guides
 To open downs and mountain sides,
 Where, fiercest though the tempest blow,
 Least deeply lies the drift below.

II.

The blast that whistles o'er the fells,
 Stiffens his locks to icicles ;
 Oft he looks back, while, streaming far
 His cottage window seems a star,—
 Loses its feeble gleam,—and then
 Turns patient to the blast again,
 And, facing to the tempest's sweep,
 Drives through the gloom his lagging sheep.

If fails his heart, if his limbs fail,
 Benumbing death is in the gale ;
 His paths, his land-marks all unknown,
 Close to the hut no more his own,
 Close to the aid he sought in vain,
 The morn may find the stiffened swain :
 His widow sees, at dawning pale,
 His orphans raise their feeble wail ;
 And close beside him, in the snow,
 Poor Yarrow, partner of their woe,
 Couches upon his master's breast,
 And licks his cheek to break his rest.

SIR WALTER SCOTT.*

21.—THE WRECK OF THE HESPERUS.

I.

It was the schooner Hesperus,
 That sailed the wintry sea ;
 And the skipper had taken his little daughter,
 To bear him company.

* SIR WALTER SCOTT; born at Edinburgh August 15, 1771. Educated at the Edinburgh High School and University. Best known as Author of the "Waverley Novels." Died at Abbotsford, September 21, 1832.

Blue were her eyes as the fairy flax,
Her cheeks like the dawn of day,
And her bosom white as the hawthorn buds
That ope in the month of May.

The skipper he stood beside the helm,
His pipe was in his mouth,
And he watched how the veering flaw did blow
The smoke now west, now south.

Then up and spake an old sailòr,
Had sailed the Spanish Main,
“I pray thee put into yonder port,
For I fear a hurricane.

“Last night, the moon had a golden ring,
And to-night no moon we see!”
The skipper, he blew a whiff from his pipe,
And a scornful laugh laughed he.

Colder and louder blew the wind,
A gale from the north-east;
The snow fell hissing in the brine,
And the billows frothed like yeast.

Down came the storm, and smote amain
The vessel in its strength;
She shuddered and paused, like a frightened steed,
Then leaped her cable's length.

II.

“Come hither! come hither! my little daughter!
And do not tremble so,
For I can weather the roughest gale
That ever wind did blow.”

He wrapped her warm in his seaman's coat
Against the stinging blast;
He cut a rope from a broken spar,
And bound her to the mast.

"O father! I hear the church-bells ring,

O say what may it be?"

"'Tis a fog-bell on a rock-bound coast!"

And he steered for the open sea.

"O father! I hear the sound of guns,

O say what may it be?"

"Some ship in distress, that cannot live

In such an angry sea!"

"O father! I see a gleaming light,

O say, what may it be?"

But the father answered never a word,—

A frozen corpse was he.

Lashed to the helm, all stiff and stark,

With his face to the skies,

The lantern gleamed through the gleaming snow

On his fixed and glassy eyes.

Then the maiden clasped her hands and prayed

That saved she might be;

And she thought of Christ, who stilled the waves

On the Lake of Galilee.

III.

And fast through the midnight dark and drear,

Through the whistling sleet and snow,

Like a sheeted ghost, the vessel swept

Towards the reef of Norman's Woe.

And ever the fitful gusts between,

A sound came from the land;

It was the sound of the trampling surf,

On the rocks and the hard sea-sand.

The breakers were right beneath her bows,

She drifted a dreary wreck,

And a whooping billow swept the crew

Like icicles from her deck.

She struck where the white and fleecy waves
 Looked soft as carded wool,
 But the cruel rocks, they gored her side,
 Like the horns of an angry bull.

Her rattling shrouds, all sheathed in ice,
 With the masts, went by the board ;
 Like a vessel of glass, she stove and sank,
 Ho ! ho ! the breakers roared.

At day-break, on the bleak sea-beach,
 A fisherman stood aghast
 To see the form of a maiden fair,
 Lashed close to a drifting mast.

The salt sea was frozen on her breast,
 The salt tears in her eyes ;
 And he saw her hair, like the brown sea-weed,
 On the billows fall and rise.

Such was the wreck of the Hesperus,
 In the midnight and the snow !
 Christ save us all from a death like this,
 On the reef of Norman's Woe !

LONGFELLOW.

22.—A SCOTTISH WINTER.

I.

November's sky is chill and drear,
 November's leaf is red and sear :
 Late gazing down the steepy linn
 That hems our little garden in,
 Low in its dark and narrow glen,
 You scarce the rivulet might ken ;
 So thick the tangled greenwood grew,
 So feeble trilled the streamlet through.
 Now, murmuring hoarse, and frequent seen
 Through bush and briar, no longer green,

An angry brook it sweeps the glade,
Brawls over rock and wild cascade,
And, foaming brown, with doubled speed
Hurries its waters to the Tweed.

No longer Autumn's glowing red
Upon our Forest hills is shed ;
No more, beneath the evening beam,
Fair Tweed reflects their purple gleam ;
Away hath passed the heather-bell,
That bloomed so rich on Needpath-Fell.

II.

The sheep, before the pinching heaven,
To sheltered dale and down are driven,
Where yet some faded herbage pines,
And yet a watery sunbeam shines :
The shepherd shifts his mantle's fold,
And wraps him closer from the cold ;
His dogs no merry circles wheel,
But, shivering, follow at his heel.
My imps, though hardy, bold, and wild,
As best befits the mountain child,
Feel the sad influence of the hour,
And wail the daisy's vanished flower ;
Their summer gambols tell, and mourn,
And anxious ask—Will Spring return,
And birds and lambs again be gay,
And blossoms clothe the hawthorn spray ?

Yes, prattlers, yes ; the daisy's flower
Again shall paint your summer bower ;
Again the hawthorn shall supply
The garlands you delight to tie ;
The lambs upon the lea shall bound,
The wild birds carol to the round ;
And while you frolic light as they,
Too short shall seem the summer day.

SCOTT.

23.—THE PARISH SCHOOLMASTER.

Beside yon straggling fence that skirts the way,
With blossom'd furze unprofitably gay,
There, in his noisy mansion skill'd to rule,
The village master taught his little school :
A man severe he was, and stern to view,
I knew him well, and every truant knew ;
Well had the boding tremblers learn'd to trace
The day's disasters in his morning's face ;
Full well they laugh'd with counterfeited glee
At all his jokes, for many a joke had he ;
Full well the busy whisper circling round,
Convey'd the dismal tidings when he frown'd :
Yet he was kind, or if severe in aught,
The love he bore to learning was in fault ;
The village all declared how much he knew ;
'Twas certain he could write, and cipher too ;
Lands he could measure, terms and tides presage,
And e'en the story ran that he could gauge :
In arguing too, the parson own'd his skill,
For e'en though vanquish'd, he could argue still ;
While words of learned length, and thundering sound,
Amazed the gazing rustics ranged around ;
And still they gazed, and still the wonder grew,
That one small head should carry all he knew.
But past is all his fame. The very spot
Where many a time he triumph'd, is forgot.

GOLDSMITH.

24.—THE LAST MINSTREL.

I.

The way was long, the wind was cold,
The Minstrel was infirm and old ;
His wither'd cheek, and tresses grey,
Seemed to have known a better day ;

The harp, his sole remaining joy,
 Was carried by an orphan boy :
 The last of all the Bards was he,
 Who sung of Border chivalry ;
 For, well-a-day ! their date was fled,
 His tuneful brethren all were dead ;
 And he, neglected and oppress'd,
 Wish'd to be with them, and at rest.
 No more, on prancing palfrey borne,
 He caroll'd, light as lark at morn,
 No longer, courted and caress'd,
 High placed in hall, a welcome guest,
 He pour'd to lord and lady gay,
 The unpremeditated lay :
 Old times were changed, old manners gone ;
 A stranger fill'd the Stuarts' throne ;
 The bigots of the iron time
 Had call'd his harmless art a crime.
 A wandering harper, scorn'd and poor,
 He begg'd his bread from door to door ;
 And tuned, to please a peasant's ear,
 The harp a King had loved to hear.

* * * *

II.

Hush'd is the harp—the Minstrel gone.
 And did he wander forth alone ?
 Alone in indigence and age,
 To linger out his pilgrimage ?
 No ; close beneath proud Newark's tower,
 Arose the Minstrel's lowly bower ;
 A simple hut : but there was seen
 The little garden hedged with green,
 The cheerful hearth, the lattice clean.
 There shelter'd wanderers, by the blaze
 Oft heard the tale of other days ;

For much he loved to ope his door,
And give the aid he begg'd before.
So pass'd the winter's day ; but still,
When summer smil'd on sweet Bowhill,
And July's eve with balmy breath,
Waved the blue-bells on Newark heath ;
When throstles sung on Harehead-shaw,
And corn waved green on Carterhagh,
And flourish'd broad Blackandro's oak,
The aged harper's soul awoke !
Then would he sing achievements high,
And circumstance of chivalry,
Till the rapt traveller would stay,
Forgetful of the closing day ;
And noble youths, the strain to hear,
Forsook the hunting of the deer ;
And Yarrow, as he roll'd along,
Bore burden to the minstrel's song. SCOTT.

25.—THE CUR AND THE MASTIFF.

I.

A sneaking cur, the master's spy,
Rewarded for the daily lie,
With secret jealousies and fears
Set all together by the ears.
Poor Puss to-day was in disgrace,
Another Cat supplied her place ;
The Hound was beat, the Mastiff chid,
The Monkey was the room forbid ;
Each to his dearest friend grew shy,
And none could tell the reason why.
A plan to rob the house was laid ;
The thief with love seduced the maid,
Cajoled the Cur and stroked his head,
And bought his secrecy with bread ;

He next the Mastiff's honour tried,
Whose honest jaws the bribe defied ;
He stretched his hand to offer more,
The surly dog his fingers tore.

II.

Swift ran the Cur with indignation,
The master took his information. '
" Hang him, the villain's curs'd," he cries,
And round his neck the halter ties.

The dog his humble suit preferred,
And begged in justice to be heard.
The master sat. On either hand
The cited dogs confronted stand ;
The Cur the bloody tale relates,
And, like a lawyer, aggravates.

" Judge not unheard," the Mastiff cried,
" But weigh the cause of either side.
Think not that treachery can be just ;
Take not informers' words on trust ;
They ope their hand to every pay,
And you and me by turns betray."

He spoke ; and all the truth appeared.
The Cur was hanged, the Mastiff cleared.

GAL

26.—A COUNTRY VILLAGE.

I.

Sweet Auburn ! loveliest village of the plain,
Where health and plenty cheer'd the labouring swain,
Where smiling spring its earliest visit paid,
And parting summer's lingering bloom delay'd ;
Dear lovely bowers of innocence and ease,
Seats of my youth, when every sport could please ;
How often have I loitered o'er thy green,
Where humble happiness endear'd each scene ;

How often have I paused on every charm,
 The shelter'd cot, the cultivated farm,
 The never-failing brook, the busy mill,
 The decent church that topped the neighb'ring hill,
 The hawthorn bush, with seats beneath the shade,
 For talking age and whispering lovers made !

II.

How often have I blessed the coming day,
 When toil remitting lent its turn to play,
 And all the village train, from labour free,
 Led up their sports beneath the spreading tree ;
 While many a pastime circled in the shade,
 The young contending as the old surveyed ;
 And many a gambol frolick'd o'er the ground,
 And sleights of art and feats of strength went round ;
 And still, as each repeated pleasure tired,
 Succeeding sports the mirthful band inspired.
 The dancing pair that simply sought renown,
 By holding out, to tire each other down ;
 The swain mistrustless of his smutt'd face,
 While secret laughter titter'd round the place ;
 The bashful virgin's side-long looks of love,
 The matron's glance that would those looks reprove—
 These were thy charms, sweet village ! sports like these,
 With sweet succession, taught e'en toil to please ;
 These round thy bowers their cheerful influence shed,
 These were thy charms—But all these charms are fled.

GOLDSMITH.

27.—HOHENLINDEN.

On Linden when the sun was low,
 All bloodless lay the untrodden snow ;
 And dark as winter was the flow
 Of Iser rolling rapidly.

But Linden saw another sight
When the drum beat at dead of night,
Commanding fires of death to light
The darkness of her scenery.

By torch and trumpet fast array'd,
Each horseman drew his battle blade,
And furious every charger neigh'd
To join the dreadful revelry.

Then shook the hills, with thunder riven ;
Then rush'd the steed, to battle driven ;
And louder than the bolts of Heaven
Far flash'd the red artillery.

But redder yet that light shall glow
On Linden's hills of stained snow,
And bloodier yet the torrent flow
Of Iser rolling rapidly !

'Tis morn, but scarce yon level sun
Can pierce the war-clouds, rolling dun,
Where furious Frank and fiery Hun,
Shout in their sulph'rous canopy !

The combat deepens. On, ye brave,
Who rush to glory or the grave !
Wave, Munich, all thy banners wave,
And charge with all thy chivalry !

Few, few shall part where many meet ;
The snow shall be their winding-sheet ;
And every turf beneath their feet
Shall be a soldier's sepulchre ! CAMPBELL.

28.—EXCELSIOR.

I.

The shades of night were falling fast,
As through an Alpine village pass'd
A youth, who bore, 'mid snow and ice,
A banner with the strange device,—
Excelsior !

His brow was sad ; his eye beneath,
Flash'd like a falchion from its sheath ;
And like a silver clarion, rung
The accents of that unknown tongue,
Excelsior !

In happy homes he saw the light
Of household fires gleam warm and bright ;
Above, the spectral glaciers shone,
But from his lips escaped a groan,
Excelsior !

“Try not the Pass !” the old man said ;
“Dark lowers the tempest over head,
The roaring torrent's deep and wide !”
But loud that clarion voice replied,
Excelsior !

“O stay,” the maiden said, “and rest
Thy weary head upon this breast !”
A tear stood in his bright blue eye,
But still he answered, with a sigh,
Excelsior !

II.

“Beware the pine-tree's withered branch ! .
“Beware the awful avalanche !”
This was the peasant's last Good-night.
A voice replied far up the height,
Excelsior !

At break of day, as heavenward
The pious monks of Saint Bernard
Uttered the oft-repeated prayer,
A voice cried through the startled air,
Excelsior !

A traveller, by the faithful hound,
Half-buried in the snow was found,
Still grasping in his hand of ice
That banner with the strange device,
Excelsior !

There, in the twilight cold and gray,
Lifeless, but beautiful, he lay,
And from the sky, serene and far,
A voice fell, like a falling star,
Excelsior !

LONGFELLO

29.—THE WIND.

(Copyright

I.

The wind it is a mystic thing,
Wandering o'er ocean wide,
And fanning all the thousand sails
That o'er its billows glide.

It curls the blue waves into foam,
It snaps the strongest mast,
Then like a sorrowing thing it sighs,
When the wild storm is past.

And yet how gently does it come
At evening through the bowers,
As if it said a kind Good-night
To all the closing flowers.

It bears the perfume of the rose,
It fans the insect's wing ;
'Tis round me, with me, everywhere,
Yet 'tis an unseen thing.

II.

How many sounds it bears along
As o'er the earth it goes ;
The songs of many joyous hearts,
The sounds of many woes !
It enters into palace halls,
And carries thence the sound
Of mirth and music ;—but it creeps
The narrow prison round—
And bears away the captive's sigh
Who sits in sorrow there ;
Or from the martyr's lonely cell
Conveys his evening prayer.
It fans the reaper's heated brow,
It through the window creeps,
And lifts the fair child's golden curls,
As on her couch she sleeps.
'Tis like the light,—freely to all,
To prince, to peasant given ;
Awake, asleep, around us still
There is this gift of heaven. HAWKSHAWE.*

30.—A WISH.

Mine be a cot beside the hill ;
A beehive's hum shall soothe mine ear ;
A willowy brook, that turns a mill,
With many a fall, shall linger near.
The swallow oft beneath my thatch,
Shall twitter from her clay-built nest ;
Oft shall the pilgrim lift the latch,
And share my meal, a welcome guest.

* MRS. ANN HAWKSHAWE, a living authoress, has written
" Poems for my Children," from which this is an extract.

Around my ivy'd porch shall spring
Each fragrant flower that drinks the dew ;
And Lucy, at her wheel, shall sing,
In russet gown and apron blue.

The village church among the trees,
Where first our marriage-vows were given,
With many peals shall swell the breeze,
And point with taper spire to heaven.

ROGER

31.—THE MONTH OF OF MARCH.

The stormy March has come at last,
With wind and cloud and changing skies ;
I hear the rushing of the blast
That through the snowy valley flies.

Ah ! passing few are they who speak,
Wild stormy month, in praise of thee ;
Yet, though thy winds are loud and bleak,
Thou art a welcome month to me.

For thou to northern lands again
The glad and glorious sun dost bring,
And thou hast joined the gentle train,
And wear'st the gentle name of Spring.

And, in thy reign of blast and storm,
Smiles many a long, bright sunny day,
When the changed winds are soft and warm,
And heaven puts on the blue of May.

Then sing along the gushing rills,
And the full springs, from frosts set free,
That, brightly leaping down the hills,
Are just set out to meet the sea.

* SAMUEL ROGERS; born in London, 1762. Author
"Pleasures of Memory," "Italy," and many other poe:
Died 1855.

The year's departing beauty hides
 Of wintry storms the sullen threat ;
 But in thy sternest frown abides
 A look of kindly promise yet.

Thou bring'st the hope of those calm skies,
 And that soft time of sunny showers,
 When the wide bloom on earth that lies
 Seems of a brighter world than ours. BRYANT.*

32.—MERCY.

The quality of Mercy is not strain'd ;
 It droppeth, as the gentle rain from heaven,
 Upon the place beneath. It is twice bless'd ;
 It blesseth him that gives and him that takes.
 'Tis mightiest in the mightiest ; it becomes
 The thronèd monarch better than his crown.
 His sceptre shows the force of temporal power,
 The attribute to awe and majesty,
 Wherein doth sit the dread and fear of kings ;
 But mercy is above the sceptred sway,—
 It is enthronèd in the hearts of kings,
 It is an attribute to God himself ;
 And earthly power doth then show likest God's,
 When mercy seasons justice. . . . Consider this—
 That in the course of justice, none of us
 Should see salvation. We do pray for mercy ;
 And that same prayer doth teach us all to render
 The deeds of mercy. SHAKESPEARE.†

* WILLIAM CULLEN BRYANT, a living American poet ; born at Cummington, Massachusetts, November 3, 1794. Educated at Williams College. Author of the "Hymn to Death," "The Ages," "Thanatops," &c.

† WILLIAM SHAKESPEARE ; born at Stratford-on-Avon, April 26, 1564. Said to have been educated at the Grammar School there. On account of some imprudent acts he left his native place and went to London. Became an actor, and partner in the Blackfriars and Globe Theatres. Wrote the thirty-six plays ascribed to him, "Venus and Adonis," and many sonnets. Died at Stratford, April 1616. x

33.—BEES AT WORK.

Thus if great things with small we may compare,
 The busy swarms their different labours share.
 Desire of profit urges all degrees ;
 The aged insects, by experience wise,
 Attend the comb, and fashion every part,
 And shape the waxen fret-work out with art :
 The young at night, returning from their toils,
 Bring home their thighs clogg'd with the meadows' spoils.
 On lavender and saffron-buds they feed,
 On bending oziers, and the balmy reed :
 From purple violets and the teal they bring
 Their gather'd sweets, and rifle all the spring.

All work together, all together rest.

The morning still renews their labour past ;
 Then all rush out, their different tasks pursue,
 Sit on the bloom, and suck the ripening dew ;
 Again when evening warns them to their home,
 With weary wings and heavy thighs they come,
 And crowd about the chink, and mix a drowsy hum.
 Into their cells at length they gently creep,
 There all the night their peaceful station keep,
 Wrapt up in silence, and dissolv'd in sleep.
 None range abroad when winds and storms are nigh,
 Nor trust their bodies to a faithless sky,
 But make small journeys, with a careful wing,
 And fly to water at a neighbouring spring ;
 And, lest their airy bodies should be cast
 In restless whirls, the sport of every blast,
 They carry stones to poise them in their flight,
 As ballast keeps the unsteady vessel right.

ADDISON.*

Trans. of VIRGIL, GEORG. IV.

* JOSEPH ADDISON ; born at Milston, Wiltshire, 1672. Educated at Oxford. Best known from his writings in the "Spectator." Author of "Cato," and several poems. Died 1719.

34.—THE DEATH OF THE RIGHTEOUS.

But the good man, whose soul is pure,
Unspotted, regular, and free
From all the ugly stains of lust and villany,
Of mercy and of pardon sure,
Looks through the darkness of the gloomy night,
And sees the dawning of a glorious day ;
Sees crowds of angels ready to convey
His soul, whene'er she takes her flight,
To the surprising mansions of immortal light.
Then the celestial guards around him stand ;
Nor suffer the black demons of the air
To oppose his passage to the promised land,
Or terrify his thoughts with wild despair ;
But all is calm within, and all without is fair.
His prayers, his charity, his virtues, press
To plead for mercy when he wants it most ;
Not one of all the happy number's lost :
And those bright advocates ne'er want success ;
But when the soul's releas'd from dull mortality,
She passes up in triumph through the sky ;
Where she's united to a glorious throng
Of angels ; who, with a celestial song,
Congratulate her conquest as she flies along.

POMFRET.*

35.—THE ANGLER.

When floating clouds their spongy fleeces drain,
Troubling the streams with swift descending rain ;
And waters, tumbling down the mountain's side,
Bear the loose soil into the swelling tide ;

* JOHN POMFRET ; born at Luton in Bedfordshire. Rector of Malden also in Bedfordshire. Known best from his poem " The Choice." Died 1703.

Then, soon as vernal gales begin to rise,
And drive the liquid burthen through the skies,
The fisher to the neighbouring current speeds,
Whose rapid surface purls unknown to weeds ;
Upon a rising border of the brook
He sits him down and ties the treacherous hook ;
Now expectation cheers his eager thought,
His bosoms glows with treasures yet uncaught ;
Before his eyes a banquet seems to stand,
Where every guest applauds his skilful hand.
Far up the stream the twisted hair he throws,
Which down the murmuring current gently flows ;
When, if or chance, or hunger's powerful sway
Directs the roving trout this fatal way,
He greedily sucks in the twining bait,
And tugs and nibbles the fallacious meat :
Now happy fisherman now twitch the line ;
How thy rod bends ! behold, the prize is thine !
Cast on the bank, he dies with gasping pains,
And trickling blood his silver mail distains.

GA

36.—THE SOLDIER'S DREAM.

Our bugles sang truce—for the night-cloud had lower
And the sentinel stars set their watch in the sky ;
And thousands had sunk on the ground overpowered,
The weary to sleep, and the wounded to die.

When reposing that night on my pallet of straw,
By the wolf-scaring faggot that guarded the slain,
At the dead of the night a sweet vision I saw,
And thrice ere the morning I dreamt it again.

Methought from the battle-field's dreadful array,
Far, far I had roamed on a desolate track ;
'Twas autumn—and sunshine arose on the way
To the home of my fathers, that welcomed me back.

I flew to the pleasant fields traversed so oft
In life's morning march, when my bosom was young ;
I heard my own mountain-goats bleating aloft,
And knew the sweet strain that the corn-reapers sung.

Then pledged we the wine-cup, and fondly I swore
From my home and my weeping friends never to part ;
My little ones kissed me a thousand times o'er,
And my wife sobbed aloud in her fulness of heart.

“ Stay, stay with us—rest, thou art weary and worn ;”
And fain was their war-broken soldier to stay ;
But sorrow returned with the dawning of morn,
And the voice in my dreaming ear melted away.

CAMPBELL.

Homonymes and Synonymes.

EXERCISES FOR PRACTICE.

For Instructions, see Letter VI., page 84.

1.—HOMONYMES.

EXAMPLE : *Gate* signifies a door ; *gait*, a manner of walking.

*What is the difference
between :*

1. Air, E'er, Heir, Ayr,
and Ere ?
2. Airy and Ery ?
3. Arc and Ark ?
4. Aught and Ought ?
5. Bare and Bear ?
6. Beech and Beach ?
7. Beau and Bow ?
8. Beat and Beet ?
9. Beer and Bier ?
10. Blue and Blew ?
11. Board and Bored ?
12. Bough and Bow ?
13. Brake and Break ?
14. Bread and Bred ?
15. Broach and Brooch ?
16. But and Butt ?
17. Buy and Buy ?

*What is the difference
between :*

18. Cannon and Canon ?
19. Cast and Caste ?
20. Cell and Sell ?
21. Cent, Sent, and Scent ?
22. Cession and Session ?
23. Check and Cheque ?
24. Cite, Site, and Sight ?
25. Climb and Clime ?
26. Coarse and Course ?
27. Coarser and Courser ?
28. Chord and Cord ?
29. Core and Corps ?
30. Council and Counsel ?
31. Councillor and Coun-
sellor ?
32. Dear and Deer ?
33. Draft and Draught ?
34. Dyeing and Dying ?

*What is the difference
between :*

35. Faint and Feint ?
36. Fair and Fare ?
37. Fate and Fête ?
38. Flew and Flue ?
39. Fort and Forte ?
40. Foul and Fowl ?
41. Gilt and Guilt ?
42. Grate and Great ?
43. Hare and Hair ?
44. Hart and Heart ?
45. Heal, Heel, and He'll ?
46. Hear and Here ?
47. Heard and Herd ?
48. Hoard and Horde ?
49. Indict and Indite ?
50. Key and Quay ?
51. Knot and Not ?
52. Know and No ?
53. Levee and Levy ?
54. Loan and Lone ?
55. Mail and Male ?
56. Meat, Meet, and Mete ?
57. Meter and Metre ?
58. Moan and Mown ?
59. Nave and Knave ?
60. Night and Knight ?
61. Oar, O'er, and Ore ?
62. Pare, Pair, and Pear ?
63. Peace and Piece ?
64. Peal and Peel ?
65. Peer and Pier ?
66. Plain and Plane ?
67. Plait and Plate ?
68. Pray and Prey ?
69. Prays and Praise ?

*What is the difference
between ;*

70. Pries, Prise, and Prize ?
71. Rain, Reign, and Rein ?
72. Raise, Rays, and Raze ?
73. Rap and Wrap ?
74. Right, Rite, Wright,
and Write ?
75. Ring and Wring ?
76. Root and Route ?
77. Sale and Sail ?
78. Scull and Skull ?
79. Seed and Cede ?
80. Seam and Seem ?
81. Sea and See ?
82. Sew, So, and Sow ?
83. Sole and Soul ?
84. Soar and Sore ?
85. Stake and Steak ?
86. Stile and Style ?
87. Straight and Strait ?
88. Suite and Sweet ?
89. Tear and Tier ?
90. Thyme and Time ?
91. Their and There ?
92. Too and Two ?
93. Vain, Vane, and Vein ?
94. Wade and Weighed ?
95. Wale, Wal, and
Whale ?
96. Waist and Waste ?
97. Wait and Weight ?
98. Wave and Waive ?
99. Way and Weigh ?
100. Weather, Wether, and
Whether ?
101. Yew, You, and Ewe ?

2.—SYNONYMES.

For Instructions, see Letter VI., page 84.

EXAMPLE.

Old refers to what has long existed and still exists : *ancient*, to what existed at a distant period, but is not necessarily now in existence : *obsolete*, to what has ceased to be any longer used or esteemed :—thus we say, *old* customs are often kept up long after there is any meaning in them : the laws of the *ancients* were often unjust : ‘specificate’ is an *obsolete* word, ‘specify’ being used in its place.

*What is the difference
between :*

1. Abandon, Desert, For-
sake ?
2. Abate, Lessen, Dimin-
ish ?
3. Abrupt, Rugged,
Rough ?
4. Abhor, Detest, Hate,
Loathe ?
5. Absolve, Acquit ?
6. Absolute, Despotic ?
7. Acceptable, Grateful ?
8. Accident, Chance ?
9. Accost, Salute ?
10. Accurate, Exact, Pre-
cise ?
11. Acknowledge, Confess ?
12. Acquaintance, Famili-
arity, Intimacy ?
13. Acquire, Obtain ?
14. Active, Diligent ?
15. *Acute*, Keen ?

*What is the difference
between :*

16. Admittance, Access ?
17. Admonition, Warning ?
18. Adversity, Distress ?
19. Advice, Counsel, In-
struction ?
20. Affirm, Assert ?
21. Aggravate, Exasperate ?
22. Agitation, Emotion ?
23. Alarm, Terror, Fright ?
24. Alone, Solitary, Only ?
25. Amuse, Divert ?
26. Arduous, Difficult ?
27. Attitude, Posture ?
28. Argue, Dispute ?
29. Associate, Companion ?
30. Attentive, Careful ?
31. Avenge, Revenge ?
32. Bad, Wicked ?
33. Bear, Yield ?
34. Beat, Strike, Hit ?
35. Beautiful, Handsome,
Pretty ?

<i>What is the difference between :</i>	<i>What is the difference between :</i>
36. Beg, Beseech, Implore, Crave ?	64. Compensation, Satis- faction, Amends ?
37. Belief, Trust, Faith ?	65. Contagion, Infection ?
38. Besides, Except ?	66. Contemptible, Con- temptuous ?
39. Blemish, Defect, Fault ?	67. Conviction, Persuasion ?
40. Blow, Stroke ?	68. Corpulent, Stout ?
41. Bold, Fearless, Intre- pid, Undaunted ?	69. Crime, Vice, Sin ?
42. Border, Edge ?	70. Cure, Heal ?
43. Bravery, Courage ?	71. Custom, Habit ?
44. Breeze, Gale, Blast, Gust, Storm, Hurri- cane, Tempest ?	72. Decay, Decline ?
45. Business, Trade, Pro- fession ?	73. Defective, Deficient ?
46. Calamity, Disaster ?	74. Defendant, Defender ?
47. Candid, Open, Sincere ?	75. Defensible, Defensive ?
48. Careful, Cautious, Pro- vident ?	76. Degrade, Disgrace ?
49. Cause, Reason, Motive ?	77. Delay, Defer, Postpone ?
50. Certain, Sure, Secure ?	78. Demand, Require ?
51. Character, Reputation ?	79. Deny, Contradict ?
52. Cheer, Encourage ?	80. Desert, Merit, Worth ?
53. Chief, Principal ?	81. Detect, Discover ?
54. Chill, Cold ?	82. Dexterous, Clever ?
55. Cite, Quote ?	83. Dictionary, Encyclo- pædia ?
56. Clearly, Distinctly ?	84. Difference, Distinction ?
57. Clergyman, Minister ?	85. Difficulties, Embarrass- ments, Troubles ?
58. Close, Near ?	86. Dispense, Distribute ?
59. Coarse, Rude, Rough ?	87. Disposition, Temper ?
60. Commodious, Conve- nient ?	88. Distinguished, Conspi- cuous, Noted ?
61. Comparison, Contrast ?	89. Draw, Drag, Haul, Pull ?
62. Conceal, Dissemble ?	90. Dutiful, Obedient, Re- spectful ?
63. Constancy, Stability ?	91. Education, Instruction, Breeding ?

*What is the difference
between :*

92. Economical, Saving,
Sparing ?
93. Elderly, Aged, Old ?
94. Enemy, Foe ?
95. Enslave, Captivate ?
96. Exhort, Persuade ?
97. Explain, Illustrate,
Elucidate ?
98. Expostulate, Remon-
strate ?
99. Extenuate, Palliate ?
100. Factious, Seditious ?
101. Fame, Reputation,
Renown ?
102. Fatigue, Weariness ?
103. Fertile, Fruitful ?
104. Final, Conclusive ?
105. Find, Invent, Dis-
cover ?
106. Flat, Level ?
107. Follow, Pursue ?
108. Forgetfulness, Obliv-
ion ?
109. Form, Figure ?
110. Forsaken, Forlorn,
Destitute ?
111. Forswear, Perjure ?
112. Fragile, Frail, Brittle ?
113. Frank, Candid, In-
genious ?
114. Freak, Whim ?
115. Fresh, New ?
116. Frugality, Parsimony ?
117. Gape, Stare, Gaze ?
118. Gender, Sex ?

*What is the difference
between :*

119. General, Universal ?
120. Genteel, Polite ?
121. Glimpse, Glance ?
122. Godly, Righteous ?
123. Gracious, Merciful,
Kind ? [pense ?
124. Gratuity, Recom-
125. Grave, Tomb, Sepul-
chre ?
126. Guess, Conjecture ?
127. Harbour, Haven, Port ?
128. Hard, Solid ?
129. Hardhearted, Cruel ?
130. Haughtiness, Disdain ?
131. Healthy, Wholesome,
Salubrious ?
132. Hinder, Prevent ?
133. Hold, Keep, Detain,
Retain ?
134. Human, Humane ?
135. Humour, Temper ?
136. Idle, Lazy, Indolent ?
137. Imitate, Mimic, Mock ?
138. Ingenuous, Ingenious ?
139. Insist, Persist ?
140. Invalid, Patient ?
141. Jealousy, Envy ?
142. Journey, Travel, Voy-
age ?
143. Kill, Murder, Assassi-
nate, Slay ?
144. Knowledge, Science,
Learning, Erudition ?
145. Ludicrous, Ridiculous ?
146. Lie, Lay ?

*What is the difference
between :*

147. Look, See, Behold,
View ?
148. Love, Friendship ?
149. Melody, Harmony ?
150. Memory, Remem-
brance, Recollection ?
151. Noted, Notorious ?
152. Obedient, Submissive,
Obsequious ?
153. Object, Subject ?
154. Oblong, Oval ?
155. Observe, Watch ?
156. Occasional, Casual ?
157. Offender, Delinquent ?
158. Offering, Oblation ?
159. Peaceable, Peaceful,
Pacific ?
160. Penurious, Economical ?
161. Picture, Print, En-
graving ?
162. Piteous, Pitiful ?
163. Play, Game ?
164. Plunge, Dive ?
165. Poison, Venom ?
166. Possible, Practicable ?
167. Pride, Vanity ?
168. Prove, Demonstrate ?
169. Purpose, Propose ?
170. Question, Query ?
172. Receipt, Reception ?
173. Receive, Accept ?
174. Redeem, Ransom ?
175. Repeat, Recite, Re-
hearse ?

*What is the difference
between :*

176. Repentance, Peni-
tence ?
177. Repetition, Tautology ?
178. Ridicule, Satire,
Irony, Sarcasm ?
178. Rural, Rustic ?
179. Showy, Gaudy ?
180. Sick, Sickly ?
181. Sickness, Illness ?
182. Silent, Taciturn ?
183. Sleep, Slumber, Doze,
Nap ?
184. Soon, Early ?
185. Sorry, Grieved, Hurt ?
186. Spirituous, Spirited,
Spiritual ?
187. Stagger, Reel, Totter ?
188. Stand, Stop, Rest ?
189. Strict, Severe ?
190. Successive, Alternate ?
191. Superficial, Shallow,
Flimsy ?
192. Surprised, Astonished,
Amazed, Confounded ?
193. Sympathy, Condo-
lence ?
194. Taste, Genius ?
195. Temporary, Transient ?
196. Tranquillity, Peace,
Calm ?
197. Untruth, Falsehood,
Lie ?
198. Wave, Billow, Surge,
Breaker ?
199. Wisdom, Prudence ?
200. Worth, Value, Price ?

Fables.

SUBJECTS FOR FABLES.

For Instructions, see Letter on Fables, page 71.

OBSERVE: A Fable is said to be written in *direct* narrative when it contains a dialogue giving the very words used by the speakers; and in *indirect* narrative, when, not the very words, but simply the substance of the dialogue is given. The Exercise will consist in changing the fable from the direct to the indirect style, and *vice versâ*.

The following fable is given as an example, first in indirect narrative, and then in the direct form.

EXAMPLE.

THE FOX IN THE WELL.

In Indirect narrative.

A Fox having fallen into a well, made shift, by sticking his feet into the sides, to keep his head above water. Soon after, a Wolf came and passed over the brink. The Fox earnestly craved assistance, begging for a rope or anything that would favour his escape. The Wolf said he pitied him with all his heart, and asked how he possibly could have come into such a position. To this the Fox replied, that if the Wolf wished him well he would not stand pitying him, for pity was cold comfort to one up to the chin in water and within a hairbreadth of starving or drowning.

The same turned into the Direct form.

A Fox having fallen into a well, made shift, by sticking his feet into the sides, to keep his head above water. Soon after, a Wolf came and peeped over the brink, to whom the Fox imploringly said, "O good Mr. Wolf, I entreat you by all that is true, do help me out of this horrible place, or I shall very soon perish. Do pray throw me a rope or something of that kind, that may enable me to get out." The Wolf, moved with compassion at his misfortune, could not forbear expressing his concern: "Ah! poor Reynard," says he, "I am sorry for you with all my heart; how could you possibly have come into this perilous condition?" "Nay, pr'ythee, friend," replies the Fox, "if you wish me well do not stand pitying me, but lend me some succour as fast as you can; for pity is but cold comfort when one is up to the chin in water and within a hairbreadth of starving or drowning."

From this fable deduce, in few words, the moral lesson you conceive to be taught by it.

EXERCISES FOR PRACTICE.

1.—THE CRANE AND THE CAMEL.

To be turned into the direct form.

A Crane perceiving a Camel at a distance, made haste to approach him, and, having compared itself with the beast, exclaimed that his body was very unwieldy, though he was majestic about the head, which he held up in a grand manner; but that he could not boast of the Crane's figure and charms. The Camel in reply told the Crane

not to talk of charms, for there was no beauty in such a long beak and such long legs; that he boasted not of elegance but of utility; that but for him the deserts of Arabia could never have been inhabited; that he carried immense weights, and journeyed many miles at a time, abstaining from food and drink for several hours. He also added that these were qualities that the Crane, notwithstanding its boasted beauty, could not lay claim to.

2.—THE BEAR AND THE APE.

To be turned into the indirect form.

A Bear becoming angry with an Ape that was getting on his back and pulling his hair, called him a little impertinent thing. "Little!" says the Ape, "what do you mean by that? I am taller than you." But the Bear replied, "You are not when I stand up." "You stand up!" exclaimed the Ape in a sneering tone. "You shall see," rejoined the Bear; who immediately reared himself upon his hind legs, while the Ape retired with astonishment. "Now come near," says the Bear in flattering accents,— "Pray come near, and let us measure; I do believe you are the taller." Deluded by his wheedling tongue the credulous Ape boldly approached, and the vindictive Bear gave him an embrace that squeezed him to death.

The fables that follow, as far as No. 20, are given alternately in Indirect and Direct narrative; the pupil will convert the indirect to the direct, and vice versa.

3.—THE WOLF, THE FOX, AND THE APE.

The Wolf indicted the Fox of felony before the Ape, who on that occasion was appointed special judge of the cause. The Fox answered the Wolf's accusation by

denying the fact. After a fair hearing of both sides the Ape gave judgment to this purpose : He told the Wolf that he did not believe he had lost the goods he sued for ; and to the Fox he said, there was no question that at least what was laid to his charge had been stolen by him. And in this manner the court was dismissed, with this public censure passed on each party. *Here you must enlarge on the speech of the Ape.*

4.—THE FROG AND THE FIGHTING BULLS.

A Frog one day, peeping out of the lake and looking about him, saw two Bulls fighting at some distance off in the meadow, and calling out to one of his acquaintance, "Look," says he, "what dreadful work is yonder ! Dear Sir, what will become of us ?" "Why, pr'ythee," says the other, "do not frighten yourself about nothing ; how can their quarrel affect us ? They are of a different way of living, and are at present only contending which shall be master of the herd." "That is true," replies the first, "their quality and station in life are to all appearance different from ours ; but as one of them will certainly get the mastery, he that is worsted, being beaten out of the meadow, will take refuge here in the marshes, and may possibly tread to death some of us ; so you see we are more nearly concerned in this dispute of theirs than at first you were aware of."

5.—THE BAT AND THE BEAVER.

The Bat and the Beaver having accidentally met in the dusk of the evening, stood laughing at each other. The Bat said she never saw such a ridiculous tail as the Beaver's, protesting that it was like a fish's tail. The Beaver in reply said, he never saw such a ridiculous body as the Bat's ; he was sure the Bat herself could

not say she was a bird, she was more like a beast, and it was reported that she was called a flitter-mouse. The Bat, answering superciliously, declared herself to be a night-bird, but could not understand the utility of the Beaver's tail. The Beaver said it was of great use, (*here describe its use*): he then ordered the Bat as a blind fool to look to herself and not find fault with him, adding that she was wanting in civility, for she often gave people a box on the ear. *Give the moral of this fable.*

6.—THE FIRE-IRONS.

One day the Poker and Shovel began to deride their opposite neighbour the Tongs. "I don't know," said the Poker, "what business this double-faced thing has in our company—I am of prodigious use, for I stir the fire and I make it burn." "And I," rejoined the Shovel, "throw up the cinders when they fall, and promote economy." "Peace, thou egotist," cried the Tongs, "thou art indeed a just resemblance of the self-conceited pronoun the first person singular. As for thee," addressing the Shovel, "thou art a common thing, well known to every scavenger and grave-digger. But my utility is unquestionable; for I frequently take off the fiercest fires that Poker stirs or that Shovel feeds, and thus prevent the house from being burnt."

Give the moral of this fable.

7.—THE FIR-TREE AND THE BRAMBLE.

A tall straight Fir-tree that stood towering up in the midst of a forest, was so proud of his dignity and high station that he overlooked the little shrubs growing beneath him. A Bramble, being one of the inferior throng, could by no means brook this haughty carriage, and therefore took him to task and desired to know what he meant by it. The answer of the Fir-tree was, that he

considered himself the first tree of the forest, that his spring top shot up into the clouds, and his branches displayed themselves with perpetual beauty and verdure, while the bramble lay grovelling on the ground, liable to be crushed by every foot that came near it; and was impoverished by the droppings that fell from the Fir-tree's leaves. The Bramble replied that all this might be true, but it was his opinion, that when the woodman marked out the Fir-tree for public use, and when the sounding axe came to be applied to his root, he would be glad to change condition with the very worst of them.

8.—THE HEN AND THE FOX.

A Fox having crept into an outhouse, looked up and down seeking what he might devour; and at last spied a Hen sitting upon the uppermost perch, so high that he could by no means come at her. He then had recourse to his old stratagem. "Dear Cousin," says he, addressing himself to the Hen, "how do you do? I heard that you were ill and confined to the house, at which I was so concerned that I could not rest till I came to see you. Pray how is it with you now? let me feel your pulse a little; indeed you do not look at all well." He was running on after this impudent, fulsome manner, when the Hen answered him from the roost, "Truly, cousin Reynard, you are right; I never was in more pain in my life; I must beg your pardon for being so free as to tell you that I see no company; and you must excuse me too for not coming down to you, for, to tell the truth, my condition is such that I fear I should catch my death if I were at all to exert myself."

9.—THE RATS' CONSULTATION.

A young Rat having found a quantity of food where there never was any before, returned to give notice of it to

his companions. Presently a large number appeared and smelt the viands alternately. The young one enjoined them to eat, praising the quality of the food. But an old Rat, suspecting that it contained poison, warned them against eating. They all refrained except the young Rat that had counselled differently, and he ate, and died from the effects.

Give the moral of this fable.

10.—THE SPARROW AND THE HARE.

A Hare having been seized by an Eagle, cried out in a most woful manner. A Sparrow that sat on a tree and saw it, could not forbear being unseasonably witty, and called out to the hare, "So ho! what! sit there and be killed! Prythee, up and away! I daresay, if you would but try, so swift a creature as you are would easily escape from the Eagle." As he was going on with his raillery, down came a hawk, snapped up the Sparrow, and, notwithstanding his vain cries and lamentations, began in an instant to devour him. The Hare, just expiring, yet received comfort from this accident even in the agonies of death, and addressing her last words to the Sparrow, said, "You, who just now insulted my misfortunes with so much security as you thought, will perhaps show us how well you can bear a similar fate, now that it has befallen you."

11.—THE ELEPHANT AND THE APE.

An Ape that was playing his antics on the back of an Elephant, began to take liberties by pinching and otherwise insulting him. The sagacious animal requested him to desist, and warned him of the consequences that would follow such conduct. The Ape persisted in his annoyance. The Elephant added that though the other was kept for the entertainment of

people, yet he must confine his pastime to its proper sphere. Next day the Ape again contrived all possible means to annoy the Elephant, who bore with him for some time, but at length spouted at him a great shower of water he had concealed for that purpose. The spectators highly applauded the Elephant for having thus turned the tables.

12.—THE BEES, THE DRONES, AND THE WASP.

A parcel of Drones having got into a hive, disputed with the Bees the right to the honey and combs. The Bees were obliged to go to law with them; and the Wasp, being well acquainted with the nature of each, was appointed judge of the cause. Accordingly, "Gentlemen," says he, speaking to both plaintiff and defendant, "the usual method of proceeding in these courts is rather costly, and slow withal; and therefore, as you are both my friends, and I wish you well, I desire that you refer the matter to me, and I will decide betwixt you instantly." They both were pleased with the offer, and returned him thanks. "Why then," says he, "that it may appear who are the just proprietors of these honey-combs, for being both so nearly alike, I must needs own the point is somewhat dubious, do you," addressing himself to the Bees, "take one hive. You," speaking to the Drones, "another; and set to making honey as fast as you can, that we may know by the taste and colour of it, who has the best title to this in dispute." The Bees readily accepted the proposal, but the Drones would not agree to it. And so Judge Wasp, without any further ceremony, declared in favour of the former.

Give the moral of this fable.

13.—THE APE AND THE MAGPIE.

An Ape that was chained up in the kitchen on account of his mischievous pranks, observing a Magpie hop in,

and address the servants by their names, rebuked him as a chattering, loquacious, intolerant fool. The Magpie in reply, told the Ape that it had no right to speak so, chained up as it was in order to restrain its mischievous pranks, which caused nothing but confusion ; while he, whose chattering afforded amusement, was at large and enjoyed the sweets of liberty.

Give the moral of this fable.

14.—THE LION AND OTHER BEASTS.

The Lion and several other beasts entered into an alliance offensive and defensive, and were to live very socially together in the forest. One day, in a hunting excursion, they took a very large fat deer, which was to be divided into four parts ; there happening to be then present his majesty the Lion and only three others. After the division was made and the parts set out, his Majesty advanced some steps, and pointing to one of the shares was pleased to declare himself after the following manner : " This I seize and take possession of as a right that devolves to me from being descended by a true lineal hereditary succession from the royal family of Lion : that," pointing to the second, " I claim by what I think no unreasonable demand, considering that all the engagements you have with the enemy turn chiefly upon my courage and conduct ; and you very well know that wars are too expensive to be carried on without proper supplies. Then," nodding his head towards the third, " that I shall take by virtue of my prerogative ; to which I make no question that so dutiful and loyal a people will pay all the deference and regard that I can desire. Now as for the remaining part, the necessity of our present affairs is so very urgent, our stock so low, and our credit so impaired, that I must insist upon your granting that without any hesitation or demur ; by so doing you will escape the peril consequent on a refusal."

Give the moral of this fable.

15.—THE FOX AND THE CROW.

A Fox observing a Crow fly up into a tall tree with a piece of cheese in her bill, went and sat under the tree, and began to compliment the Crow on her beauty. He protested that her feathers were extremely beautiful, and the shape of her body, with its graceful turn, such as he had never seen before : remarking that if her voice were in keeping with her complexion, he did not know so fine a bird. The Crow, flattered with the praises bestowed on her plumage, and wishing that her voice should equally please, immediately began to sing, and dropped the cheese, which the Fox seized and ran away with.

Give the moral of this fable.

16.—THE STAG LOOKING INTO THE WATER.

A Stag that had been drinking at a clear spring saw his image reflected in the water, and, pleased with the prospect, stood for some time contemplating his shape and features from head to foot. "Ah!" says he, "what a glorious pair of branching horns are there! how gracefully do these antlers hang over my forehead, giving an agreeable turn to my whole face! If some other parts of my body were proportionate to them I would turn my back on nobody; but I have a set of such legs as really make me ashamed to see them. People may talk what they please of their convenience, and in what great need we stand of them on several occasions, but for my part I find them so slender and unsightly that I would rather have none at all." While he was giving himself these airs, he was alarmed at the noise of some huntsmen and of a pack of hounds that had just been put upon the scent, and were making towards him. Away he fled in great consternation, and bounding nimbly over the plain, threw dogs and men at a vast distance behind him. Then unfortunately going into a thick copse, he was

entangled by his horns in a thicket, where he was held fast till the hounds came and pulled him down. All hope of escape being gone, he is said, in the pangs of death, to have uttered these words: "Unhappy creature that I am! Too late am I convinced that what I prided myself in has been the cause of my destruction, and what I so much despised was the only thing that could have saved me."

Give the moral of this fable.

17.—THE BOAR AND THE ASS.

A little contemptible Ass happening to meet with a Boar had a mind to be arch with him, and accordingly addressed him as brother and master. The Boar, not liking his familiarity, bristled up and told him he was surprised to hear such impudence, and moreover was going to show his noble resentment by giving him a rip in the flank; but wisely stifling his passion, he merely told the donkey to go away, calling it a sorry beast, and saying that he did not care to foul his tusks with the blood of so base a creature.

Give the moral of this fable.

18.—THE DOG AND THE WOLF.

A lean, hungry, half-starved Wolf happened one moonshiny night to meet with a jolly, plump, well-fed Mastiff; and after the first compliments were passed, says the Wolf, "You look extremely well, I protest I think I never saw a more graceful, comely person; but how comes it about, I beseech you, that you should live so much better than I? I may say without vanity that I venture fifty times more than you do, and yet am almost ready to perish with hunger." The Dog answered very bluntly, "Why you may live as well if you will do *the same* for it that I do." "Indeed! what is that?"

says he. "Why," says the Dog, "only guard the house by night and keep it from thieves." "With all my heart," replies the Wolf; "for at present I have but a sorry time of it; and I intend to change my lodgings in the hard woods, where I endure rain, frost, and snow, for a warm roof over my head; and a bellyful of good victuals will be no bad bargain." "True," says the Dog, "therefore you have nothing more to do than to follow me." Now, as they were jogging on together, the Wolf espied a collar on the Dog's neck, and asked what it meant. "Pooh! nothing," says the Dog; "or if you must know, I am tied up in the day-time because I am a little fierce, for fear I should bite people, and am only let loose during the night. But this is done with a design to make me sleep during the day, that I may watch the better during the night; for, as soon as twilight appears, out I am turned and may go where I please. Then my master brings me plates of bones from the table with his own hands, and whatever scraps are left by any of the family all fall to my share; for you must know that I am a favourite with every body. So you see how you are to live—come, come along; what is the matter with you?" "No," replied the Wolf, "I beg your pardon; keep your happiness all to yourself. Liberty is the word with me, and I would not be a king upon the terms you mention."

Give the moral of this fable.

19.—THE COUNTRY MOUSE AND THE CITY MOUSE.

A plain, sensible country Mouse entertained at his hole one day a fine Mouse of the town that formerly had been a playfellow of his. Thinking himself bound to be as hospitable as possible, he set before his guest as good fare as his means would allow. (*Here describe it.*) Lest the stranger should not have enough he refrained from eating, and sat busily nibbling a bit of wheat straw.

At last the spark of the town, asking leave to be a little free with his old crony, said he wondered how he could bear to live there, in such a nasty, dirty, melancholy hole, with nothing but woods and meadows and mountains and rivulets about him ; would he not, he asked, prefer the conversation of the world to the chirping of birds ; and the splendour of a court to the rude aspect of an uncultivated desert. He then requested his friend to go with him, and not to stay a minute considering, assuring him that he would find it a change for the better ; and at the same time observing, that, as they were not immortal, it behoved them to make sure of the present day and spend it as agreeably as they could, as none could tell what would happen on the morrow. Persuaded by these and other arguments, his country acquaintance resolved to go to town that very night. So they both set out on their journey together, proposing to sneak in after it was dark. They did so ; the country Mouse was quite enchanted with his new situation, and was enjoying himself like a delighted epicure, when a sudden noise of somebody opening the door, and the barking of a huge mastiff or two, drove them in confusion from their repast. When the country Mouse had recovered from his fright, he told his friend that if what they had just experienced was a specimen of town life he should wish him joy of it, and ask for his quiet hole again, with his homely but comfortable grey peas.

Give the moral of this fable.

All the following Fables are to be turned into the Direct form.

20.—THE COCK AND THE FOX.

A Cock perching among the branches of a lofty tree, crowed so loud that the shrillness of his voice echoing through the wood invited to the place a Fox that was

prowling in that neighbourhood in quest of prey. Reynard finding the Cock was inaccessible, by reason of the height of his situation, had recourse to stratagem in order to decoy him down; so having approached the tree, and addressing the Cock as his cousin, he said he was heartily glad to see him, but at the same time could not forbear expressing his uneasiness at the inconvenience of the place, which prevented his respects being paid in a becoming manner, and hoped the Cock would presently come down, and so remove the difficulty. When the Cock had given his reason for declining to do so (*which you must state at length*), Reynard expressed astonishment at his ignorance in not knowing of the proclamation of peace that had lately been made between all kinds of birds and beasts, that for the future they were to live in the utmost peace and harmony, a breach of which was to be visited by the severest punishment that could be inflicted. All this while the Cock seemed to give little attention to what was said, but stretched out his neck, as if he saw something at a distance. Upon the Fox asking him what he was looking at so earnestly, the Cock said he thought he saw a pack of hounds a little way off. The other, calling himself the humble servant of the Cock, said that he must be gone. The bird here made a witty reply in allusion to the treaty of peace, but Reynard was unconvinced and scampered away.

This fable is to close with a dialogue; afterwards you will deduce from it the moral.

21.—THE LARK AND HER YOUNG ONES.

A Lark, who had young ones in a field of corn that was almost ripe, was afraid lest the reapers should come to cut it down before her young were fledged and able to be removed from the place. Wherefore, when she went

abroad to look for food, she charged them to observe and report to her what they heard spoken during her absence. When she was gone, they heard the owner of the corn say to his son that he considered it ripe enough, and also tell him to go early to-morrow and desire their friends and neighbours to come and help them to reap it. These words were in due time reported to the Lark by her young ones, who requested their mother to move them as fast as she could. The mother bid them be easy, remarking that if the owner depended upon his friends she was sure the corn would not be reaped to-morrow. Next day she went out again on the same business, and left the same orders as before. The owner came and waited some time for those he had sent for, but no one came. Then he remarked to his son, that their neighbours were not to be depended on, that he must go to his uncles and cousins, and desire them to come betimes to-morrow morning to help them. The young ones in a great fright reported this also to their mother. She desired them not to be alarmed, as kindred and relations usually were not very forward in serving each other; but she told them to take particular notice of what they heard next time. She went abroad next day, as usual; and the owner, finding his relations as slack as the rest of the neighbours, told his son to get a couple of good sickles ready, for that they would reap it themselves. When this was reported to the old Lark, she said that now they must be gone, for a man that undertook to do his business himself was not likely to be disappointed. So she removed her young ones immediately, and the corn was accordingly reaped the next day by the good man and his son.

In this fable the Lark and the old Man are to be the speakers. Give the moral of it.

22.—THE WANTON CALF.

A Calf full of play and wantonness, seeing an Ox at plough could not forbear insulting him. He told him he was a poor sorry drudge to bear such a heavy yoke upon his neck, and go all day drawing a plough after him to turn up the ground for his master; that he was a wretched dull slave and knew no better, else he would not do it. The Calf then called attention to the happy life he himself led; he went just where he pleased; at one time lay down under a cool shade, at another, frisked about in the open sunshine, and when it pleased him he slaked his thirst in the clear brook, while the other had not so much as a little dirty water to refresh him. The Ox, not at all moved with what was said, went quietly and calmly on with his work, and in the evening was unyoked and turned loose. Soon after, he saw the calf taken out of the field and delivered into the hands of a priest, who led him to the altar and made preparations to sacrifice him. The Ox drawing near addressed the Calf thus: *here insert what you think he would be likely to say. You will enlarge on the address of the Calf to the Ox. Give the moral of this fable.*

23.—THE CAT AND THE FOX.

As the Cat and the Fox were one day talking politics in the midst of a forest, Reynard said, that let things turn out ever so badly he did not care, for he had a thousand tricks for them yet. He then asked Mrs. Puss what course she intended to follow should an invasion take place. The Cat said she had but one shift for it, and should that fail she should be undone. The Fox expressed his sorrow for her, and said that with all his heart he would gladly furnish her with one or two of his, but as the times went it was not good to trust others, every one must act for himself. These words were

scarcely out of his mouth when they were alarmed by a pack of hounds coming upon them in full cry. The Cat by the help of her single shift ran up a tree and was safe, while the Fox with his thousand tricks was overtaken and torn in pieces by the dogs.

This fable should form a lively dialogue. Give the moral of it.

24.—THE HAWK AND THE NIGHTINGALE.

A Nightingale sitting all alone among the shady branches of an oak, sang with so melodious and shrill a pipe that she made the woods echo again, and aroused a hungry Hawk that was at some distance off watching for his prey. He had no sooner discovered the little musician, than making a swoop at the place, he seized her in his crooked talons and bade her prepare for death. She besought him for mercy's sake not to do a thing so barbarous and so unbecoming to himself; to consider that she never did him any wrong, and was but a poor small morsel for such a stomach as his. She then pointed out to him that it would be more to his credit to attack some larger fowl, which would form a better meal than she. The Hawk replied that she might try to persuade him to let her go if she pleased, but as he had been on the watch all day and had caught nothing else, he would be a fool should he let her go in hopes of something better.

Give the moral of this fable.

25.—THE ASS AND THE LION HUNTING.

The Lion took a fancy to hunt in company with the Ass; and, to make him the more useful, gave him instructions to hide in a thicket and then to bray in the most frightful manner he could possibly contrive. He told him that by this means he would be able to

rouse all the beasts within hearing, while he himself would stand at the outlets and take them as they were making off. This was done, and the stratagem took effect accordingly. The Ass brayed most hideously, and the timorous beasts, not knowing what to make of the noise, began to scour off as fast as they could, when the Lion, who was posted at a proper avenue, seized and devoured them as he pleased. Having satisfied himself, he shouted to the Ass to desist. Upon this the donkey came forth from his ambush, and approaching, asked the Lion how he liked his performance. The Lion declared that he liked it exceedingly, and protested that had he not known the nature and temper of the other so well, he should have been frightened himself.

Give the moral of this fable.

26.—THE COCK AND THE FOX.

A Fox being abroad early one summer's morning, was caught in a spring that a farmer had set for that purpose. A Cock at a distance saw what had happened, and, though hardly daring to trust himself near so dangerous a foe, approached, cautiously peeping at him, not without some horror and dread. Reynard no sooner perceived it than he addressed him with all the designing artifice imaginable. Calling the Cock his cousin, he told him that for his sake that accident had befallen him there, for when creeping through the hedge on his homeward way he heard him crow, and was resolved to pay his respects before going further, but had met in his way with a disaster. He then as a humble suitor entreated the Cock for a knife to cut the plaguy string that bound him, or at least to conceal his misfortune till he had gnawed it asunder with his teeth. The Cock, seeing how the case stood, hastened home and told the farmer what he had seen. The latter having taken a

good weapon with him soon despatched the Fox, before he had time to contrive an escape.

Give the moral of this fable.

27.—THE THIEF AND THE DOG.

A Thief coming to rob a certain house in the night, was disturbed in his attempts by a fierce, vigilant Dog that kept barking at him continually. The Thief perceiving this, threw him a piece of bread, thinking to stop his mouth; but the Dog refused it with indignation, telling him that before, he only suspected him to be a bad man, but now, when he had seen his attempts at bribery, the matter was beyond suspicion; adding that as he was intrusted with the guardianship of his master's house, he should never cease barking while such a rogue lay lurking about it.

Give the moral of this fable.

28.—THE FOX AND THE SICK LION.

It was reported that the Lion was sick; and the beasts were made to believe that they could not make their court better than by going to visit him. Upon this they went in a body; but it was particularly noticed that the Fox was not one of the number. The Lion therefore despatched one of his Jackals to sound him about it, and ask why he had so little charity and respect as never to come near him at a time when he lay so dangerously ill, and everybody else came to see him. The Fox, sending his regards to the Lion, requested the Jackal to say that he had the same respect for him as ever, and that he had several times gone with the intention of kissing his royal hand, but was so terribly frightened to see at the mouth of the cave the print of his fellow-subjects' feet all pointing forwards and none backwards, that he had not resolution enough to venture

in. Now the truth of the matter was, that the Lion feigned sickness that he might decoy beasts into his den, and thus the more easily devour them.

29.—THE PEACOCK AND THE MAGPIE.

Once upon a time the Birds met together to choose a king. The Peacock stood as a candidate, and having displayed his gaudy plumes, captivated the silly multitude with the richness of his feathers. The majority declared for him, and clapped their wings with great applause. But just as they were going to proclaim him, the Magpie stepped forth in the midst of the assembly and addressed himself to the new king. He hoped it might please his majesty elect to permit one of his unworthy subjects to represent to him, in the face of the whole congregation, his suspicions and apprehensions. Him, he went on to say, they had chosen king, and had put their lives and fortunes in his hands, so that their whole hope and dependence were upon him. He would ask therefore, in the event of the eagle, the vulture, or the kite, making a descent upon them, which was highly probable, that his majesty would be so gracious as to dispel their fears and clear their doubts about the matter, by letting them know how he intended to defend them. This fit, unanswerable question drew the whole audience into a just reflection, and they soon resolved to proceed to a new choice.

Give the moral of this fable.

30.—THE SOW AND THE WOLF.

A Sow had just farrowed and lay in the sty with her whole litter of pigs about her. A Wolf that longed for one of them, but knew not how to obtain it, endeavoured to insinuate himself into the Sow's good opinion. Accordingly, having come up to the sty, he asked how the

Sow did, and if he could be of any service to her and her little family beside her. He also said if she had a mind to go abroad for a little air, she might depend that he would take as much care of her pigs as she could herself. The Sow in reply said she thoroughly understood his meaning, and that he might know she did so, she would frankly tell him she preferred his room to his company, and therefore begged of him, as a Wolf of honour, never to show her his face again.

31.—THE STAG AND THE FAWN.

A Stag, grown old and mischievous, was, according to his custom, stamping with his foot, making offers with his head, and bellowing so terribly that the whole herd quaked for fear of him, when one of the Fawns coming up asked him how it came that he, so stout and formidable, if he heard but the cry of the hounds, was ready to fly out of his skin for fear. The Stag granted that what the other observed was true, although he could not account for it, for he considered himself vigorous and able enough to make his party good anywhere, and had often resolved with himself that nothing should ever dismay his courage for the future; but he no sooner heard the voice of a hound than all his spirits failed, and he could not help making off as fast as his legs could carry him.

32.—THE ELEPHANT AND THE SLAVE.

An Elephant in his progress through the forest saw, felling trees, a slave linked by a chain to a log of wood to prevent his escape. The Elephant addressing him said he saw clearly he was a slave by his equipment, which was an indication of his past bad conduct that had brought him to disgrace. The Slave said that these remarks were true, but notwithstanding his degraded

position he was still the Elephant's superior. The Elephant answering said that in one quality the other had the advantage most supremely, and mankind alone possessed that quality, in contradistinction to all other animals of creation. He meant, he said, the power of being able to console themselves by adulation and flattering conceit, even when under the most degrading circumstances, or when steeped in vice; they ought however to remember that it is manners that make the man.

33.—THE LYNX AND THE MOLE.

Once by chance a Lynx in his rambles met with a Mole. The Lynx, pleased with the various beauties of nature as seen by his penetrating eye, solicited the Mole to participate with him in viewing the delightful prospect from a rising ground. The Mole, who had just left his hole in the earth, consented to accompany him. When they came in sight of the distant country, the Lynx called attention to the charming view before them, to the bright sun, which seemed to give life everywhere and make all things rejoice. The Mole said he did not know what the other saw, but for his part he saw only a heavy mist before him. The Lynx then said he clearly perceived the difference between them; the dull senses of his companion, he said, perceived little or nothing, whilst he received both information and delight. He therefore told him he was no fit companion for one that by alchemy of mind could generate jewels, and whose keen eye could pierce objects the most opaque. He then told him to go back to his dark abode in the earth, whilst he should range the forest; for to those that had the power of perception, the treasures of nature were everywhere teeming with stores of knowledge and of pleasure.

Give the moral of this fable.

34.—THE BEE AND THE ANT.

A violent dispute once arose between the Bee and the Ant, each claiming superiority for prudence and industry; and, as neither of them would give up the point, they mutually agreed to refer the decision of this great question to Apollo, who was fortunately at hand. Accordingly, approaching the god, each made out his title to a preference with all the eloquence that a Bee or an Ant had ever been master of. Apollo gave judgment, saying, that he considered them both as most excellent examples of industry and prudence. To the Ant he said, that by its care, its foresight, and its labour, it provided ample store for time of need, and thus being independent, it never taxed the labours of others for help; but that it must recollect that no other than itself was benefited by its work, no other creature ever was accustomed to share its hoarded riches. Whereas the Bee, on the other hand, by his meritorious and ingenious exertions, produced what became a blessing to the world. He concluded therefore that he must give judgment in favour of the Bee.

Give the moral of this fable.

35.—THE KINGFISHER AND THE NIGHTINGALE.

Once on a time a meeting took place between a Nightingale and a Kingfisher. The Kingfisher, conscious of possessing the charms of outward beauty, treated the Nightingale with such airs as forced from that gentle bird the following remonstrance: He granted that the splendour of his friend's plumage was far above his own humble appearance, and as a matter of course, he could not deny his claim to the admiration of all beholders. But at the same time he must remind the Kingfisher that his powers of captivating attracted the eye alone, and that his skin, when taken off and stuffed with tow, was as gratifying to all that saw it, as it was when occupied by his

living self; and in that consisted all his vaunted importance. On the other hand, he himself, as a compensation for his homely garb, could give notes of such sweet melody, that all that heard them felt an earnest desire to retain him as their companion, and ever listened to his song with new delight, and would regret his death as a diminution of their pleasure.

36.—THE VIOLET AND THE NIGHTSHADE.

A stately plant of Nightshade reared its head haughtily over an humble Violet that grew near its roots, treating the little flower with mortifying contempt. The Violet addressing it, remarked that its lofty height, the splendour of its rich purple bellflower, its shining polished berries of jet, and soft velvet foliage, must ever attract the attention of those that, viewing it in public only, concluded it would be an ornament to the gayest chaplet; but it should recollect, that by some it was known thoroughly, and that its hidden qualities having been investigated by them were found to contain deadly venom, and all that unfortunately had fallen under the influence of its tyranny had perished in agonizing torture from the effects of its fatal poison. As to itself, it had little to boast of and nothing to conceal, its merits and defects were open to all.

Give the moral of this fable.

37.—THE LION AND THE JACKAL.

A Jackal that had been a faithful adherent to the interest of his master the Lion, was now grown so old and infirm as to induce the Lion to dispense with any future fatigues in his service. The noble beast therefore told him that he was old, and should rest in ease as a reward for his former services. The vain Jackal, piqued

by the imputation of old age, replied that he was as young as ever in power to execute all that could be required of him in the prime of youth. The very next time he went hunting, this silly Jackal, in order to prove his claims to youth and activity, exerted himself with an energy beyond all prudence, so that at the end of the chase, perfectly exhausted, he expired at the feet of his master. The Lion called him a pitiable fool, saying that vanity had been his destruction, since he would not consent to be thought old.

38.—THE PEACOCK AND THE OWL.

A beautiful Peacock, with slow and stately pace, seemed to enjoy the possession of his rich plumage, whilst spreading his splendours in the bright sunshine. Passing one day in front of a barn wherein a grave Owl had taken up his lodgings, that sagacious recluse called out to him, that though the most gorgeous of the feathered race, he must not conceive that his superior and enviable beauty was the sole object of observation; for by looking behind he might observe the black shadow that ever followed his steps, and was increased in proportion as his beauties were more openly displayed, and that his legs were as distinctly seen as was his magnificent plumage in the glare of day.

Give the moral of this fable.

39.—THE WOLF AND THE ELEPHANT.

At a great congress of the animal creation, where each made his claims to distinction with an apology for his faults, the Wolf made a most eloquent harangue in excuse for his rapacious and bloodthirsty propensities. He said, he followed the dictates of nature in eating animal food, as other beasts followed theirs in feeding on grass and herbs, and therefore was no more to blame than

they were, since their appetites, given them by nature, were equally strong, although they differed in the means of gratification. The sagacious Elephant, who saw a lamb trembling with terror at this awful doctrine, told the Wolf that that speech of his seemed to give the company uneasiness, and that, as revenge and hatred toward bloodthirsty animals were also natural passions, they might, in strict consistency with his reasoning, break his back. At the same time he gave the Wolf a blow with his trunk which exemplified his words.

40.—THE BALM TREE AND THE THORN.

A pert and irritable Thorn that grew near a stately Balm Tree, frequently upbraided him for his supine disposition in so tamely submitting to have his sides pierced and bored with sharp iron instruments, and his precious balsam drawn out for the benefit of those he had no respect for, and yet suffered all without a murmur. The Balm Tree replied that truly he did suffer privation of what was valuable to him, and without complaint; but his consolation and recompense was the reflection that what he parted with became a healing balsam to thousands that required it; whilst on the other hand, the Thorn, absorbed in itself alone, was remembered only by the wounds it inflicted on those whose misfortune it had been only to have touched it.

Give the moral of this fable.

41.—THE LION AND THE WOLF.

A Lion having seized on a Wolf was about to destroy him. The Wolf craved for mercy, asking in what he had offended the king of the beasts to raise such enmity against himself. The Lion told him that he was a cruel tyrant over the innocent and weak, who were unable to

resist his power, and therefore he deserved death. The Wolf considered that he should be pardoned, saying that he had done no more than follow the example of his formidable and mighty superiors, by whose conduct he was taught to think he was doing no wrong. The Lion, stung by the sharp rebuke, quitted his prey and let the Wolf escape.

Give the moral of this fable.

42.—THE MAGPIE AND THE OWL.

A pert conceited Magpie was boasting of his own excellencies to the Owl, saying how much superior he was to all others of his family. The sagacious Owl in answer, declined to argue with him on his excellence as superior to the rest of his family, but remarked that they were not often the most unbiassed judges of their own merits; that the great secret of acquiring a competent knowledge of one's-self was best found by a critical and impartial view of the most conspicuous qualities of one's nearest of kin, and then, by strict self-examination, to determine whether or not we have a family resemblance.

43.—THE MOTH, THE GRASSHOPPER, AND THE BEE.

In a fine summer's morning a gaudy Moth happened to alight near a Grasshopper. The Grasshopper breaking silence, said they were well met, for that the morning was just suited to such idle gentry as themselves. A bustling Bee that had overheard this remark immediately joined the company, and remarked to the Grasshopper that it was true they were a couple of idlers, and in that respect much on a par. But that there was this difference between them; the fine winged Moth that appeared so gaudy and was so idle, was originally a

humble worm that employed her time in unremitting industry, and spun the thread the robes of royalty are made of; that it was not till she was lifted from her lowly station into higher life that she forgot how to conduct herself with becoming propriety. She then, he continued, grew worse than useless by helping time to destroy the very work her virtuous labours had composed, and had become from the moment of her exaltation as vain, idle, and worthless as was the Grasshopper himself, whose whole life from beginning to end had been spent in hopping and singing.

44.—THE PEACH AND THE POTATO.

A ripe Peach fell from the tree and by chance alighted near a Potato. The delicate Peach, having viewed its vulgar neighbour with scorn, wished it had the power to roll itself to a greater distance from such a vulgar dirty thing, that was unfit to appear in its company. The humble Potato having overheard this haughty speech, said that it acknowledged the vast superiority of the other in the splendid hues and the beautiful complexion that delighted the eye, but that all its charms were momentary, and at that instant were beginning to decay and would soon perish; on the other hand, it said, if outward graces were denied to itself, it could claim superiority in useful qualities. Often did its appearance on the table spread a smile on the cheek of labour, while the other was destined only to gratify the palate of sated luxury.

Give the moral of this fable.

Letters.

SUBJECTS FOR LETTERS.

For Instructions, see Letter III., page 78.

1.—ALFRED TO HIS AUNT.

Alfred writes to his aunt to thank her for the wish he received from her on his birthday. He tells her how long he has been wishing for such a present, and expresses his joy that his wish has been thus unexpectedly anticipated. He hopes soon to see his aunt and thank her in person for the beautiful present.

2.—MR. HILL TO ARTHUR.

He commences by saying that his son has often spoken of Arthur, and praised his good-nature, modesty, diligence. He is pleased that his son should have made the acquaintance of such a youth, and hopes they will ever remain firm friends. He has heard with regret that Arthur is an orphan, and that his holidays are spent without enjoyment. He therefore hopes Arthur will come with his son and spend the approaching vacation at his house, where he will find all desirous to welcome him as one of the family, and to make him happy.

3.—ANSWER TO THE ABOVE.

Arthur was much pleased to receive a letter from his father of his dear friend and schoolfellow. He is at

that when Mr. Hill knows him, he will find the picture painted by his son too flattering. However the offer is too kind and too enticing to be refused. He has but one aged relation, with whom he wishes to spend a portion of his time; but the week shall not pass before his arrival at the house of his friend. He ends by again thanking Mr. Hill for his kindness.

4.—JOHN TO HIS SISTER.

Three years ago John left home as a cabin-boy. Since then he has seen many countries, and escaped many dangers. At length the time is approaching for him to return to his sister and aged aunt. In three months his vessel ought to arrive at Southampton, and then he will be able to spend the whole of the winter in his native village. He is delighted with the hope of passing many pleasant hours, during the long winter evenings, in relating his adventures. He is bringing for his aunt and sister many jewels and curiosities collected during his voyages.

5.—THE SISTER'S ANSWER TO THE ABOVE.

No news could give her greater pleasure; and she writes in order that her brother may receive the letter immediately on landing. She has often, with her aunt, prayed for his safe return: their thoughts have followed him through all his voyages. Their aunt is continually talking of him, declaring that the day of his return will be the happiest day of her life: his sister feels the same. She is anxious to see all the beautiful things he speaks of, but does not wish him to attribute to this curiosity the joyful impatience wherewith she is awaiting his return.

6.—JAMES TO MRS. HALL.

Mrs. Hall's son has been ill for several days. James has undertaken to convey to her the sad intelligence. She is not to be alarmed; all danger is past; but her presence would be beneficial to the health of her son, who is continually asking for her. James has been allowed to be with his friend during his illness; he is better able than any one to form an opinion on the pleasure her presence would afford him.

7.—EDWARD TO HIS SISTER LUCY.

Lucy has expressed regret that her brother has so long lived at a distance from her: Edward also suffers much on account of his absence; but he knows that his sister's affection makes her endeavour to supply his place. He left home in order to mitigate the poverty that was weighing heavily upon his friends: this began at the time when his father was prevented by an accident from providing for his family. His own affairs are going on most prosperously; in a few years he will be able to return: this thought sweetens his exile.

8.—GEORGE TO HIS UNCLE.

The last letter received from his uncle has opened George's eyes to his past negligence: he now perceives that he has been losing valuable time, which will influence his future career. If he has been idle, it was more through carelessness than design. He will endeavour to make up for the lost time; he will be happy to please his uncle, to follow his example, and try, like him, to deserve universal esteem.

This letter must be enlarged upon more than any of the preceding ones.

9.—MR. BROWN TO HIS GRANDSON WILLIAM.

He praises his grandson for the zeal he has lately shown in his studies. The fact that William has asked his grandfather's advice proves that he begins to understand the importance of study. To obtain success, a desire for learning, diligence in acquiring information, entire confidence in his masters, are necessary. Every task they require has its uses, although children, through inexperience, do not perceive them. He hopes to be spared to witness his grandson's ultimate success: if he does not live till then, he will at least have the consolation of thinking that William will prove an honour to his father.

10.—THOMAS TO FREDERICK.

Thomas has been anxiously expecting news about Frederick's father, who has been seriously ill: he is now out of danger. Thomas can fully enter into the pleasure his friend feels; he does not pity him for the fatigue his father's illness has caused him: his joy will soon repair his system shattered by want of repose. He finishes by begging Frederick to assure his father of the great pleasure his recovery has given him.

11.—WALTER TO HIS MOTHER.

Walter has at his mother's request begun to study botany. He derives more pleasure from it than he had anticipated. Every Thursday morning he accompanies his master into the fields and woods, who shows him how to botanize. He hopes to take his mother a good collection when he returns for the holidays: he already pictures himself roaming with her over the hills, and anticipates the pleasure he shall feel when, thanks to her kind advice, he is enriching his collections.

12.—MR. WOOD TO HIS SON FRANK.

Mr. Wood informs his son that a fire has happened : his farm is destroyed ; he can no longer provide the expenses of his education. Frank must therefore return home.

In this letter, as well as in the answer, you will give more detail than in any of the preceding.

13.—ANSWER TO THE ABOVE.

Frank is thirteen years old ; he can read, write, and cipher : he is strong and willing to work. In three days he will be with his father.

14.—ELLEN TO MARY.

Ellen is fourteen years old ; she is sensible and studious. She can read and write. She tries to induce her sister, young and giddy, to study also. Mary does not know the pleasure felt in learning. She will be obliged to have her sister's letter read to her ; she will, without doubt, soon be able herself to read her letters, which Ellen on her part promises to write more legibly.

15.—HENRY TO MR. JONES.

Mr. Jones, a solicitor, has gained a very complicated though equitable lawsuit, on the result of which depended the whole fortune of Henry's father. Henry, in his father's name, thanks him warmly. In order to carry on the cause they were obliged to borrow large sums of money : in looking over his accounts, Henry's father finds that, had he lost the suit, he would have been unable to fulfil his engagements. His family therefore owe him more than their fortune, they owe him their honour ; and this debt can never be entirely discharged.

16.—ERNEST TO HIS AUNT.

His aunt's illness has given Ernest great concern, especially because he was at a distance from her. He is happy to learn that she is regaining her health. He begs her to do all she can to restore her strength as soon as possible. The holidays are approaching: he hopes to have the pleasure of taking walks with her, and assist in bringing about her complete recovery. But how long the short time that has yet to elapse will seem to him!

This letter requires enlargement.

17.—PHILIP TO HIS MOTHER.

A year ago, on the distribution of prizes, Philip had the pleasure of taking home to his mother two that he had gained. This year he has not obtained one. He has rather neglected his studies, thinking to be able to make up for lost time by learning a great deal at once; he has thus learnt nothing definite. He knows he deserves blame: he censures himself severely. To make up for his fault he will not go home to spend the holidays, but will pass the time in study. Next year he hopes to shew himself more deserving of his mother's kindness.

18.—JOSEPH TO HIS FATHER.

He has heard with pleasure of the birth of his little brother. How long he has to wait before being able to see him! He is pleased with the thought that in a few years his young brother will be able to share his sports. Two months yet to the holidays! How much happier his sister must be than he! He finishes with an expression of affection for his parents and his sister and brother.

19.—ANSWER TO THE ABOVE.

Mr. Mill was much pleased with his son's letter. The birth of the little boy is a source of joy to all. To Joseph it must also be a subject for serious reflection. He knows that his parents are no longer young : that they are not wealthy. He must therefore work with zeal that he may be an example to his brother, and, in case of need, a support to him. His mother and sister, as well as his father, are impatiently awaiting the day of his return.

20.—HERBERT TO ALBERT.

Herbert has not written to Albert for more than a month : he deserves the reproaches of his friend. He has been very idle, and very uneasy too at not having received news from home. Albert threatens never to write to Herbert again ; can he doubt his friendship ? Herbert acknowledges his neglect ; begs Albert to forgive him ; and finishes by asking him not to make him wait longer than formerly for an answer to his letter.

21.—ANDREW TO HIS MOTHER.

New Year's day is approaching. Andrew has been accustomed to receive from his mother, as New Year's gifts, some very handsome presents : he now reminds her of this, less in the fear of being forgotten than to ask a favour of her. It is the custom at this season for the master to make a collection for the poor of the parish. The winter seems likely to be very severe. Andrew begs his mother to allow him to give to the poor the money she intends to spend in presents for him : he will be quite as happy as if he received them himself.

22.—ANSWER TO THE ABOVE.

The good intentions of her son have given her the greatest pleasure. She will, in aid of the poor, double the sum she was in the habit of spending on him. Andrew at the same time shall receive a few presents as a reward for his kind-heartedness.

23.—HAROLD TO ROBERT.

For more than six months Harold and Robert have been absent from each other: they may not meet for some time longer. Harold has returned home: he is assisting his father in his farm: he will soon have a small one of his own to manage. His plans; his happiness. He begs Robert soon to send him news of himself.

24.—VICTOR TO CHARLES.

Victor hears that Charles, his younger brother, does not behave himself properly towards their sister, who, at this time, is managing the household in place of their mother who is ill. He points out to him the great devotedness of their sister, which Charles seems not to appreciate, for by his misconduct he is adding to the unavoidable trouble he must under any circumstances occasion her, and the misery caused by her mother's illness. Victor is convinced that Charles's behaviour arises more from thoughtlessness than from a depraved disposition: he must reflect on it; he must ask his sister's pardon for the wrong he has done her; he must endeavour to make amends for it.

25.—LOUISA TO HER BROTHER REGINALD.

Reginald, too accustomed to follow his own caprice, refuses to go to school; he is mistaken in thinking that

his father will give way on a subject of sufficient importance to influence his future career. No doubt many young people study at home ; but they are more obedient and reasonable than he is. He will spend all his half-holidays and vacations at home : at school he will have kind playfellows ; perhaps he will not wish to leave school even for the holidays ; so sure is his sister that he will be happy there.

26.—FRANK TO THEODORE.

Frank's mother is recovering : this morning the physician has pronounced her out of danger : Frank hastens to impart his happiness to his friend ; he cannot restrain his joy. His extreme anxiety caused by a crisis that might have terminated fatally. As he writes, Frank can scarcely believe that he has been on the point of losing his mother : what happiness could have been felt after such a calamity ?

You will enlarge on this letter, giving numerous details.

27.—SAMUEL TO FERDINAND.

Ferdinand has not yet succeeded in overcoming his idle inclinations. This news has grieved Samuel all the more since he knows how unhappy his friend is when he fails in an attempt. A short time ago they worked together, and Ferdinand was very zealous ; this energy has disappeared ; the end of the year is approaching and he has done nothing. He must resume his studies, and pleasure will return with self-satisfaction ; he must associate with a studious companion, and work will seem easier to him. Samuel hopes to receive better news ; Ferdinand knows how well Samuel understands the pleasures and troubles of his friend.

28.—MR. WHITE TO THE COLONEL OF THE
— REGIMENT.

Mr. White recommends to the kindness of the colonel, his son who has just entered the — regiment; Mr. White has long opposed his son's desires, but his decided preference for the army has made him neglect all his studies. Mr. White himself served in the — regiment; he knows how considerate the colonel is toward the soldiers; therefore he feels less regret at the departure of his son, since he will be under the command of his father's old officer.

29.—RICHARD TO MR. SMITH.

Richard has heard with sorrow of the reverse of fortune that has befallen Mr. Smith after twenty years' of hard work. He thinks Mr. Smith must be especially grieved at seeing all his old workmen reduced to poverty, for he knows the kind heart of the man who has been his father's best friend. Richard's father has left him a fortune more than sufficient for his wants; he offers it to Mr. Smith, to assist him in re-establishing his business: he is glad to be able to do this, for he is certain his father would have done the same in like circumstances. Mr. Smith cannot refuse to continue to render assistance to all the poor families to whose support, up to the present time, he has contributed. Richard expects an early reply; what he asks Mr. Smith is, indirectly to make him the means of doing good.

30.—ANSWER TO THE ABOVE.

An ordinary expression of thanks would be unworthy of the kind offer; in Richard's letter Mr. Smith fully recognizes his father's generosity as well as his rashness. Would he be justified in robbing himself for an old man who, hitherto unfortunate in business, will perhaps not

live long enough to recover himself? Mr. Smith will not be prevented from accepting the offer; for he cannot witness unmoved the distress of the poor people to whom he formerly gave employment. Richard is free, and has not any well determined plans: will he join Mr. Smith, and be one day his successor? Richard loves to do good: he may be the benefactor of a poor district, which will receive him with gratitude and joy.

31.—AUGUSTUS TO MRS. BAKER.

Augustus has just left Mrs. Baker and her son, after a stay of two months at their house. He thanks Mrs. Baker for her hearty welcome, and the great kindness she has shown him. He has returned home, but seems separated from a part of his family. Mrs. Baker has kindly invited Augustus to go again and spend a few weeks with her: this hope will give him patience and energy in his studies; for it is a pleasure he does not wish to enjoy without having deserved it.

32.—HUGH TO STEPHEN.

Hugh has not, for two months, received any news from Stephen, but it is true he himself has not written to his friend for three months. There is a little coldness between them, but a rupture must not take place after so long a friendship. It is a falling out without a reason. Hugh makes the first advance, and blames himself for not having done so sooner.

33.—LEOPOLD TO MR. THOMAS.

Leopold had been desirous of having more definite information about the small estate Mr. Thomas mentioned at their last interview; he had been enquiring about the rent, the income derived from it by the tenant,

the amount of rates, the expense of repairs, &c. The price appears rather high compared with the profits. If it could be lessened a little, he would decide on purchasing: he will give £400 cash; that is all he can at present command: the rest to be guaranteed and paid by annual instalments of £50, with interest at 5 per cent. He awaits Mr. Thomas's answer, and shall be glad if he can accede to these terms.

34.—BENJAMIN TO MR. ROGERS.

He returns by one of his relations the £5 that Mr. Rogers had lent him. The assistance moved him less from its coming at an opportune moment than from the kind and graceful manner of Mr. Rogers when proffering it to him. Benjamin does not consider the debt cancelled: he wishes for an opportunity of testifying his gratitude to Mr. Rogers otherwise than by returning him the money.

35.—EDMUND TO BERTRAM.

Edmund has lost his father. He has just received consolation from his friend which has done him good. He gives Bertram a long account of his regret, his unhappiness, his feelings, the despair of his mother whom he feels not able to comfort; the past kindness of his father, the blank he has left, the sadness that now reigns over the house. He has now, more than ever, need of a friend to support and console him. His mother has but one pleasing hope—that of seeing him tread in the footsteps of his father: he will do all he can, that she may not be disappointed.

The ideas contained in this letter must be fully developed..

36.—ROLAND TO FRANCIS.

Roland has just arrived with his family at their new home: he wishes to give a description of it to Francis.

The residence is that of the former lord of the manor ; it is situated on a hill, and commands a view of the village. No groves near, nor pleasure grounds. The last proprietor turned to account every foot of ground. The mansion itself is little better than a farm-house. The uses all the rooms were put to by the late owner : one turned into a hay-loft, &c. Roland prefers a good stirring farm to a dull estate ; he likes to be a large farmer better than a little lord. He hopes Francis will soon come to see him.

This letter gives good scope for the enlargement of the ideas.

37.—EDGAR TO MRS. WEST.

Edward writes from Liverpool to his godmother Mrs. West, who has been to him a second mother, to offer her his congratulations on the occasion of her birthday : he regrets his absence from her : he has some good news to tell her. Mr. Robinson, the head of the firm he is engaged with, has excused the last six months of his apprenticeship, and has commenced giving him workman's wages.

38.—MRS. WEST TO EDGAR.

Mrs. West has received from Holyhead a letter from Edgar, announcing that he has left Liverpool on a tour through Wales. She would approve of the step if she did not know the real motives of his departure. He is acquainted with a certain William, a good workman, but a bad companion, and has allowed himself to be led into indiscretions that have caused the dismissal of William. Mrs. West is willing to ascribe to his inexperience the faults of her godson, which, however, make her anxious about his future career : she appeals to his good sense : *he must immediately break off his acquaintance with*

William, if he wishes to preserve the affection of his godmother.

39.—EDGAR TO MRS. WEST.

After two years of silence, he writes to his godmother to acknowledge his faults and tell her of the efforts he has made to atone for them. On reading his godmother's letter, he would have broken off with William, had not the latter done all he could to weaken his good resolutions. After a quarrel, William was imprisoned. Edgar, brought back to his senses, left Holyhead with George Wall, a good and steady workman; he accompanied him to Chester, and was recommended to a watchmaker of Coventry, with whom he has become perfect in his trade. Now that he is able to keep his resolutions, he would be glad to return to London, if he could hope his godmother has still some affection for him.

40.—ANSWER TO THE ABOVE.

Mrs. West does not wish to blame Edgar for his long silence: she always thought shame was preventing him from writing. She has never lost sight of him: on the contrary she has heard of him, and has perceived with pleasure that his conduct was improving. She expected a letter from him as soon as he should think himself deserving of pardon. He must return to her: she will now be glad to see him again.

41.—EDWIN TO HUMPHREY.

Edwin has just heard from a common friend that Humphrey has taken offence at some rather strong terms Edwin made use of in his last letter. Edwin complained, it is true, of Humphrey's delay in performing a service he had promised: but he was not

aware that Humphrey's wife was ill, and that his uncle had just died. However, a hasty expression should not cause the sincerity of his friendship to be doubted.

42.—ANSWER TO THE ABOVE.

Humphrey acknowledges that he was wrong in showing himself so touchy with his friend : but he had at the time two causes for vexation :—the illness of his wife, and the death of his uncle. Now his wife is better, and his uncle's affairs are satisfactorily arranged. He did not help Edwin to dispose of his goods because the time was not opportune : the warehouses were full, and there was a decline in prices, and the only offer made was far too low. But great sales have since taken place, and a rise may be reckoned upon. Edwin must forward from Birmingham to London all the stock he has on hand, unless he prefers coming himself : his friend will be very happy to have an opportunity of seeing him.

43.—DANIEL TO HIS MOTHER.

Daniel at school in London contemplates with pleasure the approach of the holidays ; but he will be sorry to leave at school, alone, a companion to whom he is warmly attached. Edward Miller is the son of an engineer on the Great Western Railway, who died from the effects of an accident. His mother, living in retirement at Dublin, has scarcely the means to pay the expenses of Edward's education : for two years she has been unable to go to see him, or to have him at home for the holidays. Daniel would be much pleased if his father would allow him to take Edward with him ; he would be only a few miles from Dublin, and would be able to spend a few days with his mother.

44.—MRS. GREEN TO MRS. MILLER.

The friendship of Edward and Daniel induces Mrs. Green to ask a favour of Mrs. Miller, to whom she is not personally known. As Mrs. Miller does not intend her son to spend the holidays with herself, Daniel would like to take him home with him; Daniel's parents would be glad if Mrs. Miller would consent to it. Edward would be taken care of, and would also be able to go to Dublin to see his mother. The holidays are near at hand; and Mrs. Green awaits Mrs. Miller's reply.

45.—ANSWER TO THE ABOVE.

Mrs. Miller is much moved with the kind offer Daniel's parents have made her. She is grieved at living so far from her son: he is her only consolation; but the child is too delicate to learn any trade, and his mother hopes to give him a good education, afterwards to place him in the profession of his late father. The school expenses swallow up the small means of Mrs. Miller; it is therefore an unhoped for happiness to be able to see her son. She finishes with an expression of gratitude to Mrs. Green for her kindness.

46.—MRS. GREEN TO HER SON DANIEL.

Mrs. Green has written to Mrs. Miller, who has just replied. Edward can make his preparations: the two schoolfellows will soon be sent for. Mrs. Green is delighted with the good feelings of her son. Daniel's parents intend asking Mrs. Miller to spend a few days with them during the holidays: perhaps they can be of service to her.

47.—MR. ROBINSON TO MR. CHAPMAN.

Mr. Robinson thanks his old friend Mr. Chapman for the generous hospitality he received him with during his visit to the Exhibition. He would have written sooner, but his continued occupation in the superintendence of his cotton mill, and the management of his estate, have prevented him. He would be glad in his turn to entertain Mr. Chapman, but knows that he is too much engaged to undertake a journey for pleasure only. He sends him a case of wine, and presents his compliments to Mrs. and Miss Chapman.

48.—MR. ALLEN TO MR. WILSON.

Mr. Allen has been looking for an estate suitable for Mr. Wilson. At Windsor he has found only one, of small extent, badly situated, and rather high in price. But two miles from Windsor, at Datchet, he has seen another estate, much more suitable; he gives Mr. Wilson a description of it, and sends a plan. Mr. Wilson must not delay his decision, because the property must be disposed of as soon as possible. He finishes with expressions of friendship.

49.—MRS. LOWE TO HER SON GUY.

Guy's parents have been very uneasy at remaining so long without news from their son, who has gone to Southampton to prepare to compete for an appointment. They have only just heard that he has been suffering from weak eyes. Mrs. Lowe regrets that her son did not inform them of his malady, and return home. He cannot think of passing his examination this year: he must return home as soon as possible: his father's help will enable him to make up for lost time, and he will be prepared, next year, to compete successfully.

50.—ANSWER TO THE ABOVE.

Guy did not wish to cause anxiety to his parents about a matter that could be neither of long duration nor dangerous. Besides he was anxious that his studies might not be interrupted : by having a friend to read to him he has been able to prepare the required subjects as well as if he had had the use of his eyes. He underwent his examination last night with sixteen other competitors, and was placed second : a ship-owner of Portsmouth that was at Southampton at the time of his examination, has offered him the command of a brig ; all his good fortune, therefore, comes at once. In two days he will go and see his parents, but that will be to have a rejoicing on account of his success.

51.—MR. O'BRIEN TO MRS. BEST.

Mr. O'Brien has just heard of the death of his old friend Mr. Best, whose state of health had for some time given great alarm. He will not attempt to console Mrs. Best by deploring her loss, but hopes she will summon up sufficient strength to fulfil her maternal duties. He expects soon to go to Richmond, and will then offer his services personally to the widow of his best friend.

52.—ANSWER TO THE ABOVE.

If Mrs. Best could find any consolation it would be in the proofs of affection she meets with : she will endeavour worthily to fulfil her duty to her four orphans. Three are yet young ; the eldest, an intelligent and industrious youth, has, during the illness of his father, lost a situation he had obtained. If the friends of Mrs. Best do not assist her, it will be difficult to procure him another. She therefore accepts, with the greatest gratitude, the offer of Mr. O'Brien's services.

53.—MR. O'BRIEN TO MR. BISHOP.

Mr. O'Brien has just heard that one of the clerks in Mr. Bishop's warehouse is about to leave : he seizes the opportunity of recommending to Mr. Bishop George Best, whose father is just dead : his mother is left with four children, three of whom are not old enough to help her. Young Best has already some notion of commercial correspondence. Mr. O'Brien hopes Mr. Bishop will take notice of his recommendation, if he has not already disposed of the vacant clerkship.

54.—ANSWER TO THE ABOVE.

The report that Mr. O'Brien has heard is true : six candidates have already offered themselves : but the chances of George Best are none the worse for that, for Mr. Bishop has always been well satisfied with Mr. O'Brien's recommendations, and he has always heard Mr. Best well spoken of : his son will no doubt endeavour to earn a similar reputation. Mr. Bishop expects him : he will give him a trial, and should he prove equal to the post, he will at once assign him his duties, so that he may be useful to his mother.

55.—GEORGE BEST TO HIS MOTHER.

George has postponed writing to his mother till he could give her some definite information. The first few days of his appointment at Mr. Bishop's warehouse have been employed in examining the correspondence and answering a few letters. He was nervous at first ; but seeing his work pass without remarks, he took courage. At last Mr. Bishop called him, and announced that his salary was fixed at forty pounds per annum, besides board and lodging. George is very grateful to Mr. O'Brien, and he would be entirely happy but for his

separation from his mother. He sends his mother his first month's salary : he hopes soon to be able to do more.

56.—ANSWER TO THE ABOVE.

Mrs. Best was much touched with her son's letter, and sees with great pleasure that he is disposed to assist in the education of his brothers and his sister. For this time, she will accept the whole of his salary, but she does not wish George to deprive himself of the innocent enjoyments his work will render quite necessary for him. For the future two pounds a month will be quite sufficient, and is the most his mother could accept without scruple. She does not repeat to her son the advice she gave him on his departure : she clearly sees he is not likely to forget it.

57.—MR. PENN TO MR. SCOTT.

Mr. Penn, a lawyer, gives Mr. Scott, a client of his, an account of some damage done by a violent storm. Brown, a tenant of Mr. Scott's, has come to Mr. Penn, and told him of wheat beaten down, trees uprooted, roofs carried away, and fields flooded. Mr. Penn wished to satisfy himself of the extent of the damage : everything is exactly as reported : Brown is not one of those farmers that like to complain, and are in the habit of exaggerating their losses : Mr. Scott will most likely hear nothing further from Mr. Brown, but he is too just and benevolent not to come to the assistance of a worthy though unfortunate tenant.

58.—ANSWER TO THE ABOVE.

Mr. Scott thanks Mr. Penn for having gone himself to ascertain the extent of damage. He is very sorry for the misfortune of Brown, and, were it not for an attack

of the gout, would go himself to console him. Mr. Penn is to estimate the loss he has sustained, and deduct the amount from his half-year's rent : if the season is not too far advanced for field operations, he is to advance Brown the sum necessary to complete them. He leaves it to Mr. Penn's judgment to take what other measures he may deem fit.

59.—MR. MARSHALL TO MR. BISHOP.

Mr. Marshall, foreman in Mr. Bishop's establishment, announces to his master, who is now in Paris, the intended marriage of his daughter with one of the best workmen in the firm. The marriage is fixed for the 19th Sept., but it would willingly be postponed if it could be hoped Mr. Bishop would be present at the ceremony ; his presence would give great pleasure to the young couple.

60.—ANSWER TO THE ABOVE.

Mr. Bishop cheerfully accepts Mr. Marshall's invitation, and does not wish the day for the marriage to be changed, for he shall return in time. He congratulates Mr. Marshall on having chosen for son-in-law so good a young man. The cashier of the firm will remit to Mr. Marshall a bill for £50 : it is the wedding-gift of the master to the daughter of his old foreman and friend.

Narrative.

For Instructions, see Letter IV., page 79.

1.—DESERTERS.

Relate how that a soldier, on going into a shop to buy something, saw some red herrings lying on the counter: that on his asking what they were, and being informed they were soldiers, he said that in that case he should apprehend them as deserters, carrying them off accordingly.

2.—SCARCE ARTICLES.

Say that George the First, King of England, when on one of his periodical visits to Hanover, stopped at a village in Holland, and whilst they were changing horses, asked for a couple of eggs; that on their being brought he had to pay two hundred florins for them; that, on his remarking on the scarcity of eggs in that place, he was told that eggs were not scarce, but that kings were; whereupon, smiling, he ordered the money to be paid.

3.—SLYNESS.

You will relate how that a certain person one day went into an eating house, and having read the bill of fare, asked the waiter the price of one of the sauces;

that on being informed no charge was made for it, and judging that the bread was obtainable on the same terms, he at once ordered the waiter to bring in some sauce and bread.

4.—KOSCIUSKO'S HORSE.

Relate how that Kosciusko, wishing to present some bottles of wine to a pastor, sent them by a young man, who was instructed to take the same horse that Kosciusko himself rode. That the young man, having returned, told the king that he would never again use his majesty's horse unless he lent him also his purse. That on Kosciusko's demanding the reason for this, he was told that the horse on meeting a beggar, or a poor man that took off his hat, immediately stopped and resolutely refused to stir till he had bestowed relief, or, when all his money was spent, till he had pretended to do so.

5.—EXCESSIVE POLITENESS.

You will relate how that a journey through England was once made by Queen Elizabeth, who was met by the mayor of Coventry with a numerous cavalcade. That as they approached the city a brook had to be passed. That several attempts to drink were made by the mayor's horse, which was thirsty. That this was observed by the Queen, and that he was told by her that his horse should be permitted to drink. That a very humble bow was made by him, on his replying that his horse could not be allowed to drink till the thirst of her majesty's horse had first been quenched.

In the foregoing Exercise all the passive verbs are to be turned into the active voice.

6.—DO AS YOU WOULD BE DONE BY.

Tell how that a student, on asking one of his fellow-students to lend him a book, received an answer to the effect that his friend never lent books, but that he was quite welcome to come to his room and use them the whole day long. That a few days afterwards the dis-obliging student, on asking the other for the loan of his bellows for a minute to blow the fire, was told that he might come and use them in his room the whole day long, but that his friend never lent them.

7.—SEEING THE KING.

Relate that a certain king having made a journey through his country during the hay harvest, found a woman alone at work in a field ; that on being told that the others had gone to see the king, thereby losing a day's wages, and that she, having to support five children, could not afford to do so, the king gave her some money, at the same time asking her to tell her companions that the king had come to see her.

8.—NASICA AND ENNIUS.

Say that Nasica, having gone to visit Ennius the poet, was told by a servant that he was not at home : that Nasica at the same time perceived that the servant had been told to say so, and that Ennius was at home. A few days after, Ennius having gone to visit Nasica, was told by him in person that he was not at home. Ennius, knowing his voice, asked what he meant by saying so. Nasica called him a saucy fellow for not believing him, for he, when he called on Ennius, believed his servant who said that his master was not at home.

9.—DEATH OF EPAMINONDAS.

Relate that Epaminondas, a Theban general, when he had overcome the Lacedæmonians at Mantinea, received a mortal wound : that when his friends carried him to the camp he remained for some time speechless, but coming to himself he asked if his shield was safe : when the bystanders with tears assured him that it was safe, he asked if the enemy were routed, and when to this also they replied in the affirmative, he asked them to pull out the spear that had pierced him, and immediately expired.

10.—ABSENCE OF MIND.

Say that Sir Isaac Newton was one morning so deeply engaged in the study of a difficult problem that he would not leave it to go to breakfast with the family. Mention his housekeeper's fears about the effect that long fasting would have on him : that she sends a servant to boil him an egg in his study, with instructions to wait there till her master ate it. The servant is sent away, leaving the egg by the side of Sir Isaac's watch and telling him to let it boil three minutes. Sir Isaac is found some time after standing by the fire, with the egg in his hand and his watch boiling in the saucepan.

11.—THE STOLEN HORSE.

Put the following facts into a consecutive narrative.

The horse of an Indian is stolen by a Spaniard ; the judge is appealed to ; the thief and the horse are ordered to be brought before him ; the prisoner swears the horse is and always was his ; the judge's difficulty in deciding ; he is on the point of returning the horse to the Spaniard ; the Indian begs to be allowed to prove that the horse is

his. His cloak is pulled off, the horse's head covered with it, and the Spaniard is asked in which eye it was blind. The Spaniard's hesitation; his answer, that it was the right eye. The head is uncovered; the horse is not blind in either eye, and is immediately pronounced by the judge to belong to the Indian.

12.—THOMSON AND QUIN.

I.

When Thomson the poet first went to London, he was very badly off and was often at a loss to know where to procure a dinner. Relate at length the anecdote composed of the following facts :—

Thomson's great work called "The Seasons" is published; he is arrested by a creditor; the creditor thinks this a favourable opportunity for obtaining payment. The comic actor Quin hears of it; he had read "The Seasons," but had not seen the author. He enquires for the prison where Thomson is confined, finds him, tells him his name, and is requested by Thomson, who tells Quin he has heard of his name and fame, to take a seat. The latter tells the poet that he has come to sup with him, and hopes he will excuse his ordering the supper. Supper over, Quin proceeds to business, and Thomson thinks he wishes him to write a piece for the stage.

II.

Quin, correcting Thomson's mistake, tells him he is come to pay him the hundred pounds that he owes him. The poet's astonishment and exclamation: Quin's answer on handing him a bank-note for the sum. On his being begged by the poet to explain himself, he gives the following explanation:—that after having read "The Seasons" he resolved to leave the author a hundred pounds; that he had on that day heard where

Thomson was; that he thought he might as well have the pleasure of paying the money himself as his executor, as by that time perhaps the poet might not need it. Thomson's joy and gratitude; they leave the place together arm in arm, and are sworn friends.

13.—JACK IN THE GREEN.

I.

Formerly, on the first of May, a great feast was given in London to the chimney-sweepers of that metropolis; the scene of the feast was Montague House, the town residence of the Montague family; the occasion of it is shewn in the following narration.

Lady Montague's little boy Edward every day walks out with the footman: an order is given never to lose sight of him: this order is neglected, the man goes to an alehouse, and misses the boy on coming out: allude to the fruitless enquiries he makes at every cottage, to the anxiety of the mother at the unaccountable absence of her son; her grief and despair when the footman returns. The efforts made to recover him; messengers sent in all directions, advertisements, bills, rewards—vain endeavours. It is concluded that the poor boy has fallen into a pond, or is stolen by gipsies.

II.

Say how the following two years are passed by Lady Montague, who did not return to London, but staid in the country: that at a ball given at the town house on her sister's marriage, her ladyship, who superintended the preparations, is alarmed by the cry of "Fire" proceeding from the kitchen: give the occasion of this: the sweeps are sent for; the smoke nearly suffocates the little lad that is sent up the chimney; he falls into the fire-place; is attended to by Lady Montague, who,

whilst bathing his temples and neck, suddenly screams out, "Oh! Edward!" and faints. Her joy on her recovery; and the caresses bestowed upon her long lost boy.

III.

State how Lady Montague recognized her son; by a certain mark: the tale of the master chimney-sweeper when interrogated as to how the boy came into his possession, about a gipsy woman that he had the boy from. What the boy himself could remember about being enticed by means of fruit; being taken on a donkey; afterwards going to live with the chimney-sweep; the kind behaviour of the master; his reward from Lady Montague: the institution of the chimney-sweepers' feast on the first of May, the birthday of little Edward: the remains of this custom.

14.—THE CHARITABLE CHILDREN.

You will depict an old man laden with a heavy bundle of fagots which he is with difficulty carrying to the village. The two children of a neighbouring squire meet him, and, moved with pity, offer to carry the burden for him. The old man resists; he knows they are so weak. But at length he is obliged to yield. The desire of doing good doubles the strength of the two brothers, and, dragging the burden after them, they arrive at the cottage, followed by the old man, who sheds tears and invokes God's blessing upon them.

15.—A FIRE.

Give a description of the burning of a manufactory. The master ruined, the workmen deprived of their work. The devotion of certain individuals, saving property at the peril of their own lives. Remarkable instance of courage exhibited by the minister of the parish, who,

notwithstanding his great age, rushes to the aid of infirm female that has been left in the building. content with having risked his life to save her, on the following Sunday opens a subscription for distressed workmen.

16.—THE DELIGHTS OF THE HOLIDAYS.

Enumerate the pleasures enjoyed in the holidays. The happiness one experiences in seeing one's friends again. Walks in the woods, in the fields, and trips to the water. When the weather is unpropitious, amusements and instructive books. Visits to the poor old folks in the village; a part of one's pocket money set aside for their assistance.

17.—LOST IN THE SNOW.

A young Frenchman, after having passed some years in Russia, returned to his native country to take his aged mother and his sister the fruit of his travels. You will recount the pleasant thoughts that made him bear up with courage under the fatigues of the journey. Suddenly, in the midst of a vast plain he is surprised by the snow, which falls so thick as quickly to hide the road. No habitation; no shelter. The despair of the unhappy man; he walks for some time at hazard; then overcome by fatigue, he stops and leans against the trunk of a tree. The cold seizes upon and numbs his limbs; he dies.

18.—GOOD SENSE OF A VILLAGER.

A villager, being pressed by his children to make over to them all his property on condition that they should minister to his wants, postponed his reply for twelve months, and requested them to take particular notice meanwhile of what he was going to do. He put out

the window a cage wherein were inclosed some young gold-finches. The father and mother came with the greatest assiduity to bring them food, and did not cease to watch over them. The young brood being sufficiently grown, have their liberty given to them, and the father and the mother are put in their place. In a short time they die of hunger. The remarks of the peasant on this subject. The untiring goodness of parents: ingratitude of children. Men are sometimes worse than even beasts.

19.—THE ARAB AND HIS HORSE.

An Arab, possessing nothing but a valuable horse and being sorely in want of money, decided on selling the animal to the French consul, for Louis XIV., but he demanded an exorbitant price. The consul wrote about it to the king, who consented to pay the amount. The Arab returns; the money is counted out to him, but at very moment when he is delivering up the horse, his feelings overcome him, he mounts on his back and gallops off, leaving the gold in the hands of the consul.

The last scene is to be treated at length.

20.—THE COMPASSIONATE GARDENER.

Joseph, a gardener, was carrying some stakes from a wood to repair a hedge. He observed in the garden of his neighbour Jones, an apple tree nearly rooted up by the overflowing of a river. Jones was poor and sickly: Joseph employs his stakes to prop up the tree, and returns to cut others from the wood. His landlord, the squire, witnesses this, and promises him a reward. Joseph tells him that he is pretty well to do, and intercedes for poor Jones. From that day forward Jones's garden is attended to by labourers from the hall.

This narrative may be treated at a tolerable length.

21.—PROSCOVIE.

Proscovie, the daughter of a soldier that had been banished to Siberia, seeing her father's grief, resolved to go and throw herself at the emperor's feet. For three years her parents detain her : at last she sets out, almost without money and clothes, travelling night and day. One day she falls exhausted ; a peasant takes her into his hut ; she regains her strength and resumes her journey. At length she arrives in presence of the emperor, who grants the pardon she implores. The idea of this project was first suggested to her in a dream.

22.—THE PORTRAIT.

A rich man died, leaving as his sole inheritor an only son, who had not been heard of for a very long time. After many attempts to find him, three young men, each coming from a distant country, present themselves to receive the property. The embarrassment of the judge presiding over the cause. He places the claimants in front of the portrait of the deceased ; the property is to belong to the one that pierces a button on the breast. Two shoot and miss their aim, the third breaks the bow, and refuses to shoot at his father. He is at once recognized as the son and heir.

23.—FÉNELON.

Goodness, simplicity of Fénelon : he delighted, as a recreation, to wander through the fields, to converse with travellers he met with, to visit the poor of the village, etc. One evening he was returning sad, having left in a small cottage a family that had for three days lost their only cow. He had already proceeded a considerable distance, when, by the road side, he perceived a cow similar to the one that had been described to him.

He drives her back ; night at hand ; yet he persists in returning to Cambrai, that his household may not be uneasy on his account ; is worn out with fatigue ; the inhabitants form a litter with some branches of trees, and carry him home in triumph.*

24.—THE APPLE-TREE BECOME OLD.

A gardener was preparing to cut down an old apple-tree that no longer yielded any fruit, and whose shadow kept the rays of the sun from some young vines. The tree utters a groan and complains of its master's ingratitude. For twenty years it has afforded him delicious fruit ; it has supplied abundance of young trees that will compensate a hundred-fold for its present barrenness : often, when the gardener was overpowered with fatigue and heat, he found a shelter under its leaves ; he found too a protection from the rain. His wife and children came to sit and play under its shade. What would the gardener say if his children despised him as a useless being when he was gray-headed and incapable of work. Let him, then, suffer to die in peace the tree that has contributed to his nourishment, and has witnessed all the great events of his life. Reply of the gardener ; he has taken care of the tree as long as it has been of service to him, now it can do nothing but hinder younger and more fruitful plants from growing freely, let it resign itself to the duty of warming its master in the winter.

25.—THE RETURN OF A PRISONER.

A traveller, staff in hand, a small bundle on his shoulder, is toiling up the steep that overlooks the

* Fénelon, Archbishop of Cambrai, born 1651, died 1715 ; author of " *Telemachus*," of a " *Treatise on the Existence of God*," of " *Dialogues upon Eloquence*," &c.

village of W——. By his external appearance, (*which you will describe,*) it may be easily perceived that he is a military man. He is an old soldier, who, after many years of captivity, is returning to his home and the scenes of his youth. When he sees the tower of the village church, a feeling of sadness overcomes him (*here describe his thoughts*); he soon regains his courage, walks at rapid pace till he reaches the cottage where he was brought up. He knocks; a stranger opens the door to him. Two neglected graves are the only souvenir remaining of his family.

26.—THE MOTHER'S BIRTHDAY.

Charles, having risen before break of day, was returning in a mysterious manner from the garden, when he perceived his sister Emily already laden with a basket of flowers. It was their mother's birthday. Emily wished to surprise her by placing the basket near her pillow before she awoke. Charles, who had heard his mother wish for an arbour at the bottom of the garden, had set to work at it before day-break, and this his birthday present was already finished.

You will make of this narrative a simple dialogue between the brother and sister: the dialogue is to be developed by further details.

27.—THE YOUNG NEGRO.

Mr. C. was leaving the colonies and returning to England to have his son Edward educated. Edward quits with reluctance the country where he has passed the whole of his infancy; and especially regrets leaving behind him a young negro, Tapulca, his play-mate, who had often declared that he should not survive the loss of his young master. Indifference of Tapulca at the approaching departure; he does not even come to say

good-bye at the setting out. The vessel is about losing sight of the land ; an object is perceived moving in the water : it is Tapulca ; his exhaustion ; no longer able to keep himself afloat. They hasten to his assistance, and he soon finds himself in the arms of his young master, who reproaches himself for having doubted Tapulca's fidelity.

The second part of this narrative must be treated at length.

28.—THE CLEVER DOG.

Jerome, an old soldier, lived with his daughter Mary, on a trifling pension, and spent his leisure time in training his dog Moustache, whom he had taught several amusing tricks. Mary's efforts to help to keep her father ; Jerome falls sick ; their wants greater than their resources. The project that Mary forms when thinking of the cleverness of Moustache.

A friend of the sick man comes to tell him that there is exhibiting in the market-place a dog superior to Moustache. The old soldier wishes to assure himself of the fact ; he crawls along on his crutches to the spot indicated ; his vexation at the superiority of the strange dog, which too is called Moustache. At last he cannot contain his admiration, but calls out, " Bravo, Moustache !" The dog rushes towards him. The recognition. Mary had disguised herself in order to exhibit the dog, and thus assist in defraying the expenses of the household.

29.—THE GUIDE OF MONT ST. BERNARD.

Bonaparte attempts the passage of St. Bernard to surprise the Austrians in Italy. He is mounted on a mule and enveloped in a cloak, which hides the insignia of his rank. Sadness of the guide that accompanies him ; questions of the first consul ; reserve of the guide.

At last the guide, touched by the kindheartedness of the officer he is conducting, discloses to him the reason of his grief; he is too poor to wed a young maiden he is attached to, and whose father has just refused his suit. Bonaparte, moved with the story, answers nothing; but next day the guide receives a sum more than sufficient to ensure his marriage.

30.—ROSA MAY.

I.

One fine morning in the month of May, 1794, an old keeper named Maurice, taking his round in the forest, heard a plaintive barking, and saw a dog guarding a new-born child contained in a basket placed in a bush. Maurice had no children; he carried the little child to his wife, who was charmed with her, and called her Rosa May; then he attended to the dog, whilst his wife supplied the wants of the child. Fruitless enquiries to discover relatives or parents of the foundling; the dog, which they called Fidèle, followed little Rosa everywhere, and refused to accompany Maurice.

II.

Rosa was twelve years old. You will describe her; delicate; her employment amongst the flowers that Maurice had planted for her. One day she is gathering some flowers; Fidèle suddenly makes towards the road; a post-chaise stops, a lady alights; strange conduct of Fidèle, smothers her with caresses, and pulls her gently towards Rosa. Surprise of the child to hear a stranger call her daughter; remembers that the children of the village had often said that Jane was not her mother: at last she throws herself into the arms of the lady. Story of the lady: forced in 1793 to follow her husband, an exile in a strange land, the mother of Rosa had left a

considerable sum of money with a mercenary nurse ; wicked conduct of the nurse. The mother purchases in that part of the country an estate ; Maurice and his wife go to reside with her.

31.—THE SLEEPER AWAKENED.

The Duke of — went every year to spend a few months at a country seat with a numerous and fashionable company of visitors. Fêtes and gaiety were then predominant. One day the duke and duchess, whilst taking a walk on their estate, come to a cottage with a half-opened door, and see a young milk-maid seated. They approach cautiously, and hear her talking with envy of the pleasures that riches afford. She then falls fast asleep. They have her carried away and laid in a magnificent bed ; on her awakening, they dress her in the richest clothes and lead her to the breakfast room ; after breakfast the guests pass to the drawing room and converse with each other ; then comes the dinner ; after that the ball. You will describe the embarrassment of the poor girl, her ignorance, and awkwardness. Afterwards, when on the morrow she awakes near the little gate of the park, dressed in her ordinary clothes, she thanks God that she has again become a simple villager.

32.—THE TWO METHODS.

Two farmers, whose children had just finished their studies, are discussing together. The one thinks of sending his son to learn scientific farming in an agricultural college, the other will keep his at home, and thinks he will become quite as clever. *You will give the arguments of each.* As usual, the discussion convinces neither, and each of the fathers retains his original opinion. *You will say what was the result as regards the future of the two children.*

33.—PATERNAL AFFECTION.

In the period known as the Reign of Terror during the French Revolution, a young man named Loiserolles was condemned to death by the revolutionary tribunal. He returns to his cell, followed by his father, an old man with white locks ; unwillingness of the father to part from his son till the very last moment. The convict is summoned to the scaffold ; twice the name of Loiserolles is called ; no answer. Repugnance of the father to awaken his son : suddenly he forms a resolution. At the third summons he presents himself in place of the young man. Just as he is leaving the prison he walks close to the bedside of his son, leans over him, but does not kiss him for fear of waking him. He mounts the scaffold and dies, beseeching God to protect his son.

34.—REVENGE OF A POTTER.

Pugnani, a celebrated violinist, had a nose not less celebrated, as long as the rest of his face. Stratagem of a potter of Milan, to whom Pugnani owed a considerable sum of money. He paints Pugnani's face and nose on his ware. Complaints of Pugnani to the Austrian governor. The potter summoned before him. His only defence is the spreading open a handkerchief whereon was a representation of the emperor of Austria ; the argument that the potter derives from this in self-justification.

35.—INSTANCE OF MATERNAL AFFECTION IN
THE VOSGES.

You will say that the wife of a poor wood-cutter was in the habit of going every day to cut wood in a forest of the Vosges district. Her young child left on some *leaves* under a bush. The mother's frequent alarm for

its safety; and visits to quiet her uneasiness. One day on returning, what does she see near her child? a wolf. Her fright. The infant's feeble cry. The animal is making towards its victim. The mother precipitates herself between it and the child. The wolf springs upon her. Terrible struggle. She recollects that a knife hanging by her side may yet save her life. Death of the wolf. Fainting away of the mother whilst uttering a cry for her child. The arrival of several wood-cutters. Touching spectacle. The infant is asleep. Both are taken to their cottage; but the mother is cold and rigid as death. Despair of the spectators. At length they place the child's face against the mother's. Gradual return to consciousness. Her irrepressible joy.

36.—THE STORM AND THE CHILD THAT FOUND
ITSELF AN ORPHAN.

I.

You will say that in the east of Scotland, between the town of Kinross and Loch Leven, celebrated for the captivity of Mary Queen of Scots, was a miserable cabin tenanted by an infirm female and her son, a boy of five years of age; that in the middle of a night in summer symptoms of a storm were observable. You will describe the humble roof beaten by a sudden gust of wind, the awakening of the mother, her first thought, the peaceful sleep of the child; the closeness of the air that the woman breathes on opening the door, the moon hidden in the clouds; the wind and its effects; the re-entrance of the mother; the first clap of thunder; the alarm she feels on her son's account, (*here you will make her utter a few words of prayer.*)

II.

The noise of the thunder repeated and prolonged by the echoes of Ben Arthy, a neighbouring mountain; the

still, calm sleep of the child ; who, however, is awakened by a drop of water falling through a crack in the roof ; the joy of the mother, who had thought her boy already struck by the lightning ; the departure, afterwards the sudden return of the thunder ; the noise of a deafening clap causing the poor woman to fall on her knees.

Say that the night passed away without any other accident, that the clouds dispersed and the moon reappeared with finer weather ; you will describe the awakening of the child, his rising, seeking for his mother ; he finds her prostrate on the floor, speaks to her, touches her ; she was dead. Close your narrative by saying that the child lifted up his hands to Heaven, the refuge of the orphan.

37.—TRAGICAL DEATH OF A MISER.

An inhabitant of a small town in France had amassed a considerable sum by long and cruel privations ; his distrust, his fears. He applies to a workman to construct him a cave into which he may be able to enter by means of a trap door. Promise of inviolable secrecy. The completion of the work and frequent trial of it by the labourer and the miser. Daily visit of the miser to his treasure ; his delight, his occupation. One day whilst counting his money his lamp goes out. He wishes to leave ; he cannot find the key ; his cries, not heard. Several days pass ; great uneasiness of his household ; his wife employs the public crier : the man that made the cave hears him ; hastens to the magistrates and tells them what has passed. They go ; they open the cave. What do they see ?

38.—BETTER THAN THAT.

I.

Taste of the emperor Joseph II. for simplicity. One day he took a morning drive in the environs of Vienna in

a barouche having two seats, attended by only one servant without livery; surprised by the rain on their return.

Sign given by a foot passenger to stop. Joseph II., who is driving, does so. The soldier, a sergeant, inquires if there would be any impropriety in asking for a place beside him; by riding he would save his uniform, put on that day for the first time. Consent of Joseph to the request of the soldier, whom he asks where he has been. Reply of the sergeant; that he has just left a friend of his, a keeper, with whom he has had an excellent breakfast; the emperor is to guess what. Joseph asks successively if he has had soup, sour krout, a fillet of veal, and the sergeant always answers, 'Better than that.' Joseph tells him he cannot guess. Then the sergeant, striking the emperor on the thigh, says that he has had a pheasant shot in his majesty's preserves! Joseph tells him it ought to be all the better for that. Assent of the sergeant.

II.

Approach to the town: still raining. Joseph asks the sergeant where he lives; the sergeant is fearful of encroaching too much on his kindness; Joseph re-assures him, and wishes to know the name of his street. The sergeant wishes to know the name of the person that is so obliging. Joseph in his turn tells him to guess; and the sergeant asks if he is a soldier, lieutenant, captain, colonel, field-marshal; and the emperor always answers, 'Better than that.' Then the soldier says he must be the emperor! Confession of the emperor, who unbuttons his cloak to show his decorations. Unable to fall on his knees, the sergeant overwhelms him with excuses, begs the emperor to stop that he may alight: Joseph does not consent, and tells him that after having eaten his pheasant he would be too happy, in spite of the rain, to get rid of him so speedily; and he does not allow him to go before he arrives at his door.

39.—THE PIED PIPER OF HAMELIN.

You will relate that the town of Hamelin once in the 14th century was greatly infested by rats. No cupboard free from them, no meat could be preserved on account of them, nor even clothes. The outcry of the people against the carelessness of the Town Council. The appearance of the pied piper; his agreement with the mayor and corporation to cleanse the town for a thousand guilders. He plays on his pipe: all the rats come out of their holes and follow him to the river Weser, where all are drowned except one, who, swimming across, escapes.

II.

The joy of the people at the sight: the bells ring, &c. Whilst all the people are busy stopping up the holes and destroying the nests of the rats, the piper has an interview with the mayor, and asks him for the thousand guilders promised; the cowardly mayor offers fifty; they quarrel: the piper goes to the street and pipes again; all the little children follow him; he goes first towards the river: the wretched state of the parents; they think their children will return when the piper turns towards the hills. A cavern opens in the hill-side—in goes the piper, followed by all the children but one, who, being lame, returns and tells what fine things the piper had promised them. The ineffectual efforts of the mayor to find the piper or children.

40.—A RURAL SCENE.

A little glen enclosed by two ridges of heath-clad hills meeting at one end. Two streams traverse the glen, one rising high up among the hills, the other near the low ground: they unite at the end of the glen: one rapid and clear; the other sluggish and muddy. Their

appearance after the junction, as they flow through the open country. The church situated near the middle of the glen, surrounded by lofty trees. Farms all over the district, cattle and sheep grazing in meadows, separated from each other by low walls and hedge-rows. Farm labourers busy at their work : birds singing among the trees : all seemingly happy in their mountain seclusion.

41.—A CLEVER ESCAPE.

An Irish boy, apprentice to a chimney-sweeper, being convicted of a felonious assault, is sentenced to fourteen days' imprisonment—locked up with others in a room to await the arrival of the prison van—escapes by going up the chimney, across the roof of the house, and down another chimney. Picture the surprise of his fellow-prisoners, and the astonishment of the policeman who finds him gone.

42.—A HARBOUR.

Two lofty ridges of rock running far out to sea : within them a small but safe harbour. Describe the piers built on the rocks on each side, with the stairs leading down to the water's brink. Observe the stillness of the water—the reflected images of the ships—of the men, horses, and carts on the opposite pier. A lively scene : men all busy loading and unloading the vessels. calling to each other in their own peculiar manner. Boats going to and fro, or empty lying on the water tied to the ships. A vessel just sailing—steam tug, friends bidding adieu. Knots of idlers loitering about on the piers and on the rocks above, attracted by the beauty of the prospect and the interest of the scene. The sea-gulls hovering about—the distant view of the ocean, with the sails or smoke of vessels far out at sea.

43.—A HOLIDAY EXCURSION.

Railway station. Describe the bustle and confusion attending the departure of the train ; and the hurry of some of your companions who came too late : the vexation of those that were left behind. The train sweeps on ; cheering of the boys. The aspect of the country : a river—gentlemen's houses—farms—farm-houses—children running about, wondering at the shouts—cattle and sheep in the field, some grazing, some lying on the ground : pass a school—it is the play-hour—boys at cricket. The destination is reached. You proceed in a body to an old castle—fine old ruin—turrets—grated narrow windows, marks of fire—trees growing in crevices of the walls—great part covered with ivy. The green sloping from the castle walls. You leave the castle, and walk through a village beside it ; the butcher's, baker's, cobbler's signs. Post office—children playing in the silent streets. Fine old church almost hid among the trees. You come to an inn beside the railway station—play at many games till it is time to go home. Your return.

44.—A STORM AT SEA.

A ship returning from India, expects soon to cross the Line, in the Atlantic Ocean. The beautiful sunset ; the waters calm, the sailors hanging about lazily on deck. The sudden fall of the mercury in the barometer. The captain's orders to the sailors. With astonishing quickness they reef all the sails, but scarcely have they done so when the storm bursts upon them with terrific fury. Rain falls in torrents ; the lightning, gleaming through the darkness, illumines the ship tossed upon the waves : the thunder rolls in one continuous peal. Rigging, yards, and masts give way. What can the sailors do ? Gradually the storm abates ; the wind

falls ; the rain ceases ; the peals of thunder become less frequent, and not so loud. At last day dawns : morning calm, but the sea still running high, and the ship, dreadfully torn and damaged, and all but a wreck, lies helplessly on it.

Contrast the appearance of the vessel before and after the storm.

45.—THE MORNING.

The short duration of the night. Appearance of the morning ; its faint mild dawn ; progress of the light : quick departure of the night. The vast landscapes that are discovered to one's view. Afterwards, the hare and the fox appear, one running over the field, the other issuing from the wood. The singing of the birds : the appearance of the shepherd ; the departure of the flocks ; the distribution of their different tasks to the labourers on the farm. In the town is another spectacle. The artisan commences his labours, the tradesman opens his shop. Every object, animate and inanimate, appears to have new life.

46.—EVENING.

The sun is nearly at the end of his course ; the apparent enlargement of his disc. The vast assemblage of clouds that form a kind of cortege attending him to his departure ; their vivid colours and forms. Gradual obscuration of these : calm of the evening : night breezes springing up : slight agitation of the streams, of the woods, of the corn-fields : the refreshing of the dried plain. Joyful return of the shepherd, of the labourer. Appearance of the stars ; grandeur of the firmament : quotation from Addison, " Soon as the evening shades prevail."

47.—SPRING.

Change of the atmosphere. The clouds become less dense. Pleasant breezes come forth from their hiding places. Melting of the snow. Growth of the young grass; the blossoms of the hawthorn: the shrubs covered with buds. Splendour and perfume of the flowers. The snow-drop and crocus first appear. Here name the other flowers in the order of their appearance, characterizing each by a few words. Afterwards come those that belong rather to the commencement of summer—the hyacinth, the pink, &c. The lark rises into the air whilst singing; at his voice the other birds awake: all becomes noise and harmony now that spring is come.

48.—SUMMER.

Describe the effects of the heat on man and brute: the pleasure afforded by a retreat to a shady thicket; the clear stream running by; the verdure of its banks; the perfume of the shrubs; the petty larcenies of the bee. Here, calm and repose: remembrance of a friend of childhood: amusements and enjoyments of early years.

49.—AUTUMN.

The sky has a serener blue; sun more tempered. State of the plants matured by the summer's sun: calm of nature rarely interrupted by storms. At sunrise, departure of the reapers; their hilarity, which lightens their labour. Arrival of the master; his joy at the sight of an excellent crop. Then come the gleaners: their appeal to the labourers, exhorting them to leave them some ears from their sheaves. Merit and *advantage* of benevolence. From the fields pass to the

orchards: the ripe fruit is falling there in abundance. The variety of fruits: the uses that apples serve. End of the autumn: assembling and departure of the swallows.

50.—WINTER.

Feebleness of the sun's rays; their obliquity. Short duration of the day and length of the night. Describe the fall of the snow and the effect it produces. Frosty wind: progressive freezing of the streams and pools. Joy of the young people: pleasure of skating. A village fireside in winter. Some horrible ghost-story is told: the effect it produces. Winter now reigns: no vegetation, no song of bird. Apostrophe to mortals, inviting them to contemplate in the passing seasons a picture of their fleeting life. Everything vanishes; virtue alone survives.

Subjects for Speeches, &c.

For Instructions, see Letter V., page 83.

1.—CAPTAIN GEORGES TO SIR WILLIAM W.

During one of the most terrible wars ever fought between England and France, a French vessel, overtaken by a tempest, stripped of her masts and rigging, was floating without rudder on a distant sea. The crew had had nothing to eat for five days, and were on the point of perishing, when an English vessel fell in with them and took them on board; the English sailors shared with the French their own already scanty provisions. The second day, Captain Georges, accompanied by his crew, comes on deck, with tears in his eyes, to find the English captain, and addresses him to the following effect:

Captain Georges and his sailors have found amidst enemies all the generosity, all the assistance that they could have expected had they been received on board a French vessel.

Sir William has rescued them from dreadful sufferings, of which the captain gives a rapid sketch, and has saved them from the most horrible of deaths.

They are now Sir William's prisoners: such is the right of war, and they joyfully accept this captivity: this will not hinder them from freely acknowledging that it is to their enemies they owe their deliverance.

May this act of generosity, when it becomes known, hasten the reconciliation of the two nations.

However that may be, the remembrance of their benefactor will live for ever in the breasts of those whom he has saved. The gratitude of the whole of France is promised to him.

This address should be short and cordial.

2.—SIR WILLIAM TO CAPTAIN GEORGES.

The words of Captain Georges have deeply affected Sir William; the English crew is standing round their captain; after a few moments' silence, Sir William spoke in these terms to the French officer :

Sir William has but discharged a duty of humanity that was most pleasant to him; the noble words of Captain Georges prove to him that he, under similar circumstances, would have done likewise.

His conscience forbids him to detain the French sailors as prisoners; the right of war is exercised towards enemies that have been conquered; it is forgotten with unfortunate men delivered into the power of their enemy by tempest and famine.

Sir William will conduct the Frenchmen to the nearest port; there he will restore them to liberty, and will give them a safe conduct to return to France.

He will simply stipify, as he thinks his duty requires him, that the captain shall engage, on his honour, to refrain for a year from taking part in the war.

3.—MR. RICHARDSON TO HIS PUPILS.

After an awful and heart-rending catastrophe in one of our coal-pits, whereby many hundred children were made orphans, and their mothers widows, a general public subscription was entered into for the relief of the sufferers. The charitable feelings evinced by young

people on that sad occasion was a striking feature in the matter ; one school especially stood very prominent on the subscription list, and the words addressed to the scholars by the good and kind master deserve to be recorded :

They had seen at one fell blow two hundred of their fellow-creatures swept into eternity ; he need not picture to them the scenes of misery that are transacting in all the cottages where dwelt these poor men ; nor need he remind them that for their comfort it was that these poor fellows had been labouring when so suddenly arrested by the hand of death.

Will they remain insensible when all is astir, sending from all quarters succour to the victims of this visitation ?

He knows they have not much to offer ; but they may add to their little available resources by imposing upon themselves some slight privations, by renouncing for a time some of their enjoyments.

A readiness to minister to the necessities of others is a virtue especially admirable in youth : the feeble offering of a child is more precious than the costly gifts of a rich man.

4.—CHRISTOPHER COLUMBUS TO HIS CREW.

Columbus had for many weary weeks been sailing towards the New World whose existence he had been the first to conjecture, when despair took possession of his crew. The sailors refused to go further, saying they were fools to risk their lives in the faith of an adventurer. A meeting was being organized, when Columbus appeared on deck.

The conduct of the sailors occasions him the deepest grief : he had always considered them brave and fearless men ; can he have been mistaken in them.

Soon they will have reached a new world, which will secure to them glory and riches : certain unmistakeable

signs convince Columbus of it : he will answer with his own life for their safety.

Let the sailors believe in his assurances and listen to his prayers. If they persist in their determination to return to Spain, let them kill him before accomplishing their cowardly purpose.

5.—MR. JONES TO THE DEFENDER OF HIS SON.

A very considerable sum had disappeared from a bank where young George Jones was clerk : by an unfortunate concurrence of circumstances the banker suspected George, and had him taken into custody and brought to trial ; there, thanks to the energy of his counsel, the innocence of the young man was triumphantly established. On the rising of the court, George's father, overcome with emotion, shakes the barrister warmly by the hand, and addresses him in the following terms :

He is not rich enough to recompense worthily the zeal of his son's generous advocate ; but his esteem for him makes him believe that the tears of a father, whose only son he has just saved, will be accounted of some value.

Thanks to him, the honour of the son comes forth untarnished from the struggle, and the father is not obliged to hide his face.

Let him always remember that there is in the world one family whose members owe him more than life, and who will not suffer a single day to pass without blessing the name of their benefactor.

6.—MR. PHILLIPS TO MR. JONES AND HIS SON.

A few days after George's acquittal, Mr. Phillips the banker calls at the house of Mr. Jones, whom he finds with his son. His presence causes a painful embarrassment ; but Mr. Phillips, strong in his sense of duty, hastens to justify the step he has taken.

He expresses his extreme regret, the remorse that his unjust suspicions have already caused him, and the remembrance of which he would, even at the cost of his entire fortune, willingly efface.

Some painful conjectures had led him astray: this is his only excuse; but he thought in investigating the matter he was doing his duty.

George's innocence has been completely established; and he, more than any one else, has been delighted at the result.

He sees now the only thing he can do to repair, as much as possible, the suffering he has occasioned; he offers to take George into partnership with him.

He hopes that Mr. Phillips and George, by accepting his offer, will show him that they forgive him the grief and anguish they have suffered through him, and that, touched by his sorrow, they will not consider him unworthy of their esteem.

7.—MR. CLARKE TO HIS SON ALFRED.

Mr. Clarke had forbidden his son Alfred to bathe in a certain place that was very dangerous, and where already several children had been drowned. Alfred, not content with himself disobeying, enticed one of his companions with him, who was within a hairbreadth of being drowned, but at the very moment when the current was carrying him away, Alfred was so fortunate as to save him. Mr. Clarke received his son with a grave countenance, and instead of complimenting him, as he expected, on his bravery, addressed him in the following terms:

He would have been delighted to embrace his son, and proud of what he had done as a noble deed, if he had not at the same time to complain of his disobedience.

It is a gallant action to save a fellow-creature only when the rescuer has not himself wilfully exposed the rescued to the danger of death.

George must reflect on the desolation that through his fault would have overtaken the family, if his friend had met with his death.

Let him reflect too on the despair that would have seized his own parents if his efforts had been unsuccessful, and both of them had been victims of his rashness.

George has, in a measure, made amends for his fault by his devotion to his friend, but he must never forget what frightful evils disobedience may bring in its train.

8.—AN OFFICER TO THE MOTHER OF ONE OF
HIS COMRADES.

A young cavalry officer, beloved by all his comrades as a brother, esteemed by his superior officers, had just died of a cruel malady of short duration. His family was unknown, but on examining his papers it was discovered that he had been devoting almost the whole of his pay to the support of his mother, already aged and infirm. The officers resolved that one of their number should go and break the sad intelligence to the poor mother, and that the whole corps should continue the allowance that had been made her by her son.

He comes, in the name of his comrades, to be the bearer of what to a mother must be sad tidings indeed, the loss of her son, whom they all loved as one of their own brothers.

This son had always concealed, even from his most intimate friends, the secret of his exemplary conduct and the needy circumstances of his mother.

His comrades think they cannot testify their esteem and attachment to their friend better than by adopting his mother as their own, and by continuing to minister to her necessities.

Let this be some consolation to her in the terrible blow she has sustained; let her transfer to them a portion of the love she bore her son.

9.—EPAMINONDAS AND HIS JUDGES.

There was a law at Thebes that punished with death any general retaining command of an army for a longer period than had been fixed by the authorities. Epaminondas at a critical juncture disregarded this law, continued his command, and delivered his army from annihilation. On his return home he was arrested and brought to trial for the offence :

He denied none of the charges brought against him by his adversaries ; he admitted all his colleagues had said ; he did not refuse to undergo the penalty of the law, but he had one favour to ask of his judges :

Let them write on their sentence of condemnation these words :

Epaminondas was put to death by the Thebans because he forced them at Leuctra to overcome the Lacedæmonians, whom no Boeotian, before he himself had the command of the army, dared even so much as look at in battle ; and because in one single engagement he had not only saved Thebes from ruin, but had restored liberty to the whole of Greece.

10.—PERICLES AND HIS CENSURERS.

The magnificent temples and public buildings that constituted the chief delight and ornament of Athens were erected mainly through the instrumentality of Pericles. On being censured by his enemies for the immense amount of wealth expended on their erection, he said :

That while they kept the barbarians at a distance and defended their allies, they were not accountable to them for the sums they had received.

That the allies furnished not horses, or ships, or men, but only money, and that this is no longer the property of the giver, but of the receiver, provided he performs the conditions whereon it is paid.

That the city was well supplied with everything necessary for supporting the war, and that their superfluous treasure ought to be spent on such works as would be an eternal monument of their glory; that these works, during the execution of them, would diffuse riches and plenty among the people; for so many kinds of labour and such a variety of instruments and materials being requisite in these undertakings, every art would be exercised and every hand employed; and the city would not only be beautified but maintained by itself.

11.—MINUCIUS TO HIS SOLDIERS.

During the Second Punic War, when the Carthaginian general Hannibal was opposed by the Roman dictator Quintus Fabius Maximus, the tactics of the Roman commander gave great offence to his countrymen, who thought him not energetic enough, and attributed the slowness of his movements to a want of courage: accordingly Minucius, his general of horse, an impetuous man, eager to measure swords with Hannibal, was created a Dictator of equal rank with Fabius, and soon brought his division of the army to such straits, that had not Fabius hastened to his rescue, half the Roman army would have perished.

After the engagement, Minucius called his troops together, and addressing them as fellow-soldiers, said:

That it was above the part of human nature never to err in the management of great affairs; but that it was the duty of a prudent man to improve by the faults he had committed.

That some had reason to accuse fortune, but for his part he had reason to thank her; for that she had taught him in a few hours what he had never learned before, that he was unfit to command others, and had need of one to command him; and that we ought not to contend

for a victory over those whose skill and experience should command our respect.

That the Dictator must for the future be their commander; but that he himself would still be their leader in showing them an example of gratitude, and in being always the first to obey.

12.—MINUCIUS TO QUINTUS FABIUS MAXIMUS.

On the same occasion Minucius, after having harangued his troops, is reported to have thus addressed the Dictator :

Fabius had that day obtained a double victory ; one by his valour, over his enemies, and another over his colleague, by his prudence and humanity.

That he had preserved them by the one, and instructed them by the other; and that Hannibal's victory over them was not more disgraceful than that of Fabius was honourable to himself and salutary to them.

That he called him Father, not knowing a more honourable title ; that he was more obliged to him than to his father ; for to the latter he owed his own life only, but to Fabius, as well as his own, he owed the lives of all those then present.

13.—POPE LEO I. TO ATILA.

Attila, king of the Huns, one of the greatest generals of the fifth century, was surnamed 'The Scourge of God.' Encouraged by the success of his arms, he determined to besiege Rome, and was already marching to execute his design, when Pope Leo I., surnamed the Great, sets forth to meet him. *Here you must make the Pope speak in a manner suitable to the circumstances :*

He tells Attila that the success of his arms has made him take a barbarous pleasure in making others unhappy ; that it is time to seek a more noble and satisfying glory. He tells him to let men henceforward see

his beneficence, as they have hitherto witnessed his inhumanity; to imitate the Diving Being; *how?* to fear God; *wherefore?*

By this speech Attila is dissuaded from his contemplated enterprise.

14.—RICHMOND'S SPEECH TO HIS SOLDIERS, ENCOURAGING THEM AGAINST RICHARD III.

He reminds them of the obstacles they have overcome; that Richard, whom he characterizes as a wild boar thirsting for blood, and whose devouring rage has devastated the flourishing fields of their fair country, is still in the heart of the island; shows the difference between one whose cause is just, and another whose cause is unjust. Exhorts his soldiers to a brave bearing; tells them what they should be both in peace and war; tells them what awaits them if victorious; and finally bids them unfurl their standards, and in the name of St. George and Richmond march to victory.

15.—JOAN OF ARC TO HER EXECUTIONERS.

She commences by asking them if they now think themselves in safety; in a series of rapid questions reproaches them for their cowardice, their impiety, their barbarity, and their usurpation. It is in vain that they deliver her up to torture. He that gave her His assistance to vanquish them, and drive them before her as a flock of sheep, has given her courage to fear their flames no more than she feared their swords. She menaces them with the Divine vengeance, and with the vengeance of all France, which is everywhere arming; and tells them they shall be driven from Paris, from Normandy and Guienne. She finishes by saying that they will carry back with them to England nothing but the Divine displeasure, and prophecies the ills about to fall on the royal family of England.

16.—THE DUKE OF WELLINGTON'S REPLY TO THE ADDRESS OF THE LORD CHANCELLOR, ON THE OCCASION OF THE DUKE'S FIRST TAKING HIS SEAT IN THE HOUSE OF LORDS.

The Duke of Wellington, on taking the command of the Peninsular Army in Spain in the year 1809, was simply Sir Arthur Wellesley, but in consequence of the brilliant victories he gained there over Bonaparte's best generals, he was in the space of four years successively created baron, viscount, earl, marquis, and lastly duke.

On the Duke's taking his seat in the House of Lords the Lord Chancellor alluded to this fact, and stated that this occasion was the first and only time that a subject had on his first entrance into that house manifested his right to all the dignities in the peerage of the realm that the crown can confer. He then complimented the duke on his brilliant career, and presented him with the thanks of the House on his return from his command abroad.

The Duke in reply alludes to the inadequacy of his feelings to return their lordships thanks for this fresh mark of their approbation of his conduct and of their favour. He is quite overcome by the honours that have been conferred upon him, and by the favour manifested towards him by the Prince Regent, by their Lordships, and the public.

He then alludes to the confidence reposed in him by the government, and by His Royal Highness the commander-in-chief; to the cordial assistance he has received from his gallant friends the general officers of the army, who, he says, are an honour to their country, to the gallantry and discipline of the troops, and to the encouragement he had received from the protection and gracious favour of the Prince; and he considers that however great the difficulties he had to contend with, the means he had at his disposal were equal to overcome them, and he is apprehensive that he shall not be found so deserving of their favour as he could wish.

He says, however, that if his merit is not great, his gratitude is unbounded ; and he assures their lordships that they will always find him ready to serve His Majesty to the utmost of his ability in any capacity wherein his services can be at all useful to the country.

17.—CONGRATULATORY ADDRESS ON THE
OCCASION OF A MARRIAGE.

Lord B., a nobleman, respected by his tenantry, and captain of a troop of Yeomanry Cavalry, is just married ; the officers and men of his troop, wishing to make him a present on the occasion, obtain the consent of his Lordship's mother, a widow, to sit for her portrait, which when completed they present to their captain in the following terms :

The officers and men of the troop, (*which you must name,*) after offering their warmest congratulations on the marriage, invoke the Divine blessing on Lord B. and the amiable lady he has chosen as partner for life.

They express the respect they feel for him as captain of their troop, and allude to the interest he has ever shown in all that concerns its efficiency and welfare.

They beg his lordship will accept at their hands the wedding gift he sees before him, as a mark of their esteem, not only as their captain, but as a landlord and a man.

They then say what the gift is ; alluding at the same to the regard they all feel for his mother. They well know that she too takes a deep interest in the troop, commanded formerly by her beloved husband, and now by an affectionate son, who they say is treading in his noble father's footsteps. They here make allusion to the frequency of their visits to C—House, his lordship's residence, where his mother has ever most cordially welcomed them.

They then tell Lord B. that they might have chosen

a more costly gift, but not one that he could have more highly valued, and hope that as he looks on the well-known face so faithfully portrayed on canvas, his thoughts will sometimes revert from the original to the — troop of the — shire Yeomanry Cavalry.

18.—LORD B.'S REPLY.

Lord B., after thanking the officers and men for their kind congratulations, assures them that he shall continue to feel the warmest interest in all that relates to his troop; and that he will endeavour still to merit the good opinion they entertain of him as a landlord and as a man.

He then alludes to the portrait, and tells them that if he had himself been consulted on the matter it is the very present he should have chosen. He speaks in touching terms of the feelings of gratitude and filial affection that bind him to his mother; expatiates on a few of her virtues, and assures them he shall never forget the delicacy evinced in their choice of the gift; and further says that henceforth his dear mother and the — troop of the — shire Yeomanry Cavalry will be so intimately associated in his mind that, when looking on the portrait, he must of necessity remember the kindly feelings of his troop that prompted them to make him so acceptable a present.

19.—PRESENTATION TO LADY B. OF A TESTIMONIAL BY COTTAGERS.

The dowager Lady B., 'mother of Lord B., is about to leave C— House, and the cottagers residing on the estate wish on her departure to make her ladyship a present, as a token of the deep gratitude they feel towards her for the many acts of kindness she has shown them during her long residence among them.

The cottagers hope Lady B. will not consider it a liberty on their part thus to address her, but they cannot allow her ladyship to go away without expressing their unfeigned sorrow at the prospect of losing her; and their wishes for her future happiness.

They would also indulge the hope that she will, in her new abode, sometimes think of the cottagers of C., and she may rest assured that she will never be forgotten by them.

The many acts of kindness they have experienced at her ladyship's hands render that impossible; were they to enumerate all these it would indeed be a long list, but they cannot pass over in silence the coal and clothing club established by her, and particularly the beautiful school that her ladyship has at her own cost established and endowed. That will stand as a memorial of her benevolence for ages to come, and their children's children will bless her for it.

They venture to hope that her ladyship will kindly condescend to accept at their hands the accompanying silver paper knife; its intrinsic value is small, but they well know that her ladyship will not estimate its value by its cost, but by the feelings of respect and affection that influenced the givers.

They conclude by invoking the Divine blessing on her ladyship.

20.—LADY B.'S REPLY.

Lady B. cannot sufficiently admire the beautiful present the cottagers have chosen for her: asks her friends around her if it is not charming; says it is so useful and the very thing she wanted. She assures the cottagers that she shall value it almost more than any present she has ever received; thanks them for their good feelings towards her; tells them they are too grateful for what she may have done for them; and as to the

school so feelingly alluded to, she cannot think of appropriating to herself all the credit of establishing it, as it was what her dear husband had intended to do had he lived, and she has only carried out his wishes.

She tells them their pretty present will recall them all individually to her mind; that she shall picture one going out to his daily toil, another staying at home to attend to her domestic duties, a third it may be called away to fight for his native land, and a fourth sailing over the ocean.

Especially shall she be with them in spirit on the Sunday, in their pretty little church, joining in their prayers and praises, and in fancy she shall hear the sweet tones of their village choir, and she hopes hereafter to meet them in a happier world where partings will be unknown.

Precis Writing,

CONCLUDING LETTER.

ON THE ART OF PRECIS WRITING.

My dear Boy,

Now that you have been tolerably exercised in the various kinds of composition properly so called, I wish to call your attention to a kind of writing that is beginning to take its place amongst the subjects taught in good schools, and which, perhaps, is second to none in point of utility; I allude to what is called *Precis Writing*.

The very word '*precis*' will immediately suggest to your mind its connexion with '*precision*,' the second of the four general qualities of style we have already considered. In point of fact *precis writing* is the pushing of this quality to its extreme limit; for by a '*precis*' is meant a digest, epitome, or abstract of whatever forms the subject of a composition; and the art of *precis writing* consists in giving the meaning of written matter in a succinct form, and in the fewest possible words.

By a few examples I shall try to render my meaning intelligible.

Ex. "'Twas evening; for the sun had set, and twilight from the east came on, forerunning night.' The principal idea here is stated in the simple sentence, 'It was evening.'

'Many and many a time have I seen him,' means simply, 'I have often seen him.'

'I predicted what was to happen,' may be expressed thus, 'I predicted the result;' so, "The man that was free from guilt could with impunity have done it," = 'The innocent man could have done it with impunity.' 'Come and see where I was born,' = 'Come and see my birth-place.'

In these examples you will observe that subordinate sentences may be reduced to a single word. Often, as in poetry, you will find the same idea repeated in different forms with qualifying adjuncts. In such a case it will be sufficient to express the idea only once, and the more simply this is done the better will be your precis.

In this, as in ordinary composition, attention must be paid to the four fundamental qualities treated of before. The following general rules applicable to this subject may with advantage be borne in mind :—

RULES.

Substitute when possible, a single word for an adverbial or a prepositional phrase ; also for a subordinate sentence.

Omit the less important ideas.

Reject all tautological and ornamental expressions.

You will doubtless perceive that this process is the converse of what you did when writing the Exercises for Letters and for Narratives : there you had to enlarge on a few hints given : here your exercise will be to condense. In original composition the most important part of your duty is to search for ideas and to classify them according to their relative importance ; in precis writing, on the contrary, the ideas are all ready to your hand, and your work is to exercise your judgment in dis-

criminating the leading from the subordinate ideas, and to select them accordingly.

Your exercise in the one case, we may compare to the operation of uniting the principal parts of the skeleton of an animal, and of covering and clothing it,—where it would be requisite to conform to certain rules in order to preserve a just proportion among the members of the body, and give to the whole a neat and graceful appearance. In the other case, we may compare it to the formation of a skeleton that will fit into the body; or, to the clearing of a given skeleton from all extraneous matter. I have mentioned an alternative in this latter case, because in making a digest or abstract, you will not always find the framework in the words given, but will have to supply others to express the required idea.

The chief use of this species of composition is to economise time, to present to the mind of the reader those points that are important, and thus to enable him to grasp without effort the purport of the whole. A telegraphic despatch, and the notes that a speaker uses, are familiar examples of precis writing.

The use of precis when applied to official documents and letters is invaluable. This too is perhaps the more difficult application of it; with the examples on this part I will point out for you a few guiding principles.

EXAMPLE 1.

Once an ass, heavily laden with salt, being sorely oppressed by his burden and fatigued with the journey, came to a river that he had to cross. Being thirsty he stopped, and on bowing down to drink stumbled and fell into the water. On rising he perceived that his load had become much lighter, for, as the panniers were not waterproof, the salt, being soluble in water, had melted. Some time after this, the ass, carrying a load of sponges, came to the river, and thinking that he could

lighten himself of his burden, as he before had done with the salt, sank down in the water. The sponges, on account of their absorbent property, soon became saturated, and thus increased to a great extent the ass's load. The poor beast after struggling for some time, at last perished in his efforts to regain the bank.

The simple framework of this story may be exhibited as follows :—

An ass heavily laden with salt was once crossing a river, and on attempting to drink stumbled and fell. On rising he perceived that his burden was greatly lightened, the salt having melted in the water. Afterwards being laden with sponges, he came to the river and plunged in, expecting a similar result; but the water rendered the sponges so heavy that he, being unable to rise, was drowned in the attempt.

In this abstract, I have tried to give you as concisely as possible, all the ideas that are necessary to afford a general outline of the whole story. In the first sentence I have omitted any reference to the effects that the burden produced, these being sufficiently indicated in the word 'heavily.' Again, the facts, that the animal had come to a river, and was obliged to cross it, are expressed in the abstract by the words, 'was once crossing a river.' Again, it is sufficient to say, 'the salt had melted,' to convey to the mind of a person unacquainted with the facts the impression both that the articles containing it were not waterproof, as well as that salt is soluble.

EXAMPLE 2.

Two travellers once set out on a journey together, and having come to an unfrequented place, they found an ass straying. Both were overjoyed, and ran forward. "Now," says one, "I shall at last find rest for my weary

feet; for this ass straying in such a place, can belong to no one near; I therefore will claim it, and it will carry me over what remains of my journey." "Hold," cries the other, "I am as tired as you; I have travelled over the same ground, and have been subjected to the same inconveniences, and my right to the ass is as good as yours; nay, better, for I first saw it; and nothing shall prevent me from claiming my rightful property." "Your property!" indignantly cries the other, "if you rest your claim on having first seen it, mine in that respect is as good as yours, for I saw it as soon as you did, and you must admit I spoke first." Being unable to convince each other by words, they quickly came to blows, and whilst they were struggling together, the ass, the prize that each so much coveted, ran away, leaving both to finish their journey unaided as they began.

An abstract of this would run as follows :—

Two travellers once journeying together saw an ass straying in a solitary place. They joyfully ran forward; and each, on the ground of his need of help, and of having first seen it, claimed the ass. Whilst they were wrangling and contending whose it should be, not even abstaining from blows, the ass ran away, so that neither gained possession of it.

EXAMPLE 3.

"... This three years' day these eyes, though clear,
To outward view, of blemish or of spot,
Bereft of light, their seeing have forgot,
Nor to these idle orbs does day appear,
Or sun, or moon, or stars throughout the year,
Or man or woman."

Here the poet wishes to state a simple fact, namely, his blindness. An abstract of it would be simply, 'I have

been blind for three years.' The tautology which here adds so much beauty to the simple fact, is disregarded.

EXAMPLE 4.

"If by a more noble and more adequate conception that be considered as wit which is at once natural and new, that which though not obvious is upon its first production acknowledged to be just; if it be that which he that never found it wonders how he missed; to wit of this kind the metaphysical poets have seldom risen. Their thoughts are often new, but seldom natural; they are not obvious, but neither are they just, and the reader, far from wondering how he missed them, wonders more frequently by what perseverance of industry they were ever found."

This, divested of the less important ideas and balanced sentences, becomes: 'The metaphysical poets have seldom risen to the wit that is natural, new, truthful, and unexpected. Their thoughts though often new are wanting in every other element of wit, and the reader only wonders how the writers could have ever found them.'

These examples will suffice to show you what is meant by precis writing; and such as the above you will not find difficult exercises. You may obtain abundance of examples in the subjects already given,—the fables, letters, and narratives; and of these I would recommend you to do as many as you can, in order to acquire the power of abridging discourse readily.

In abridging letters you must observe a certain peculiarity of form in all; but in other respects, as the subjects of them differ so widely, you must depend on the general principles of abridgment given above. The following examples will exemplify my meaning. They are taken from a most interesting correspondence relative to the discovery of gold in Australia.

*Edmund H. Hargraves to the Honourable the
Colonial Secretary.*

Sir,

Sydney, April 8, 1851.

With reference to my interviews with you regarding the discoveries recently made by me of the existence of gold on the Crown lands in the interior of this country, and to your suggestion that I should communicate to you in writing my views on the matter, I beg leave to state, that I embarked in the discovery at my own expense as a speculation, and as a means of bettering my fortune in the event of my search proving successful. I have succeeded beyond my expectations, and so far, the great hardships, expenses, and exercise of my skill have been rewarded; and further, that within the period of my exploration, the last two months, I have made very satisfactory discoveries of the existence of the precious metal in several localities on the Crown lands above referred to, and that my first discovery was made on the 12th of February last.

I have the honour to submit for the early consideration of the Government the following proposition, viz., that if it should please the Government to award to me in the first instance the sum of five hundred pounds as a compensation, I would point out the localities to any officer or officers they may appoint, and would undertake to realize to the Government my representations, and would leave it to the generosity of the Government, after the importance of my discoveries and disclosures have been ascertained, to make me an additional reward commensurate with the benefit likely to accrue to the Government and the country.

Requesting the honour of an early answer, addressed to me, East Gosford, Brisbane Water,

I have, &c.

ABSTRACT.

Edward H. Hargraves

to

Hon. Col. Secretary.

Sydney, 3/4/51. Reporting that he has discovered gold on the Crown lands in the interior and proposing to point out the locality on a compensation of five hundred pounds being at once awarded to him, leaving no further reward to the liberality of the Government, on the value of his discovery being ascertained.

The above is the more general form of an abstract letter. You will observe the broad margin on the left hand side, wherein are placed the names of the party by whom and to whom the letter is addressed, a where reference to other letters and documents may be inserted. With regard to the language there is a to change. You conceive the letter alone to be giving information, and consequently the epistolary and direct form is no longer applicable; the whole must be expressed in the indirect, as *what the letter does contain*. You find after a perusal of its contents, what its general object is, and then introduce the statements by some descriptive participle, such as *stating, reporting, recommending, explaining, &c.*, according to the character of its contents.

Most letters, even letters of friendship, when abridged in this manner, are treated merely as matters of fact and consequently all expressions of friendship, affection or courtesy, when incidental, are omitted.

We will now resume the correspondence.

A letter from the Governor of the Colony in reference to the above, was sent to the Colonial Secretary, requesting him to return to Mr. Hargraves's application

an answer similar to what was given to a former proposal from another person who professed to have discovered gold on the Crown lands, to the effect that if Mr. Hargreaves thought proper to make known the locality where it was to be found, he might rely upon the liberality of the Government in rewarding him in due proportion to the value of the discovery when ascertained.

A Minute of His Excellency's letter runs thus :

Minute of His Ex.

Sir C. A. Fitzroy.

Directing Mr. Hargreaves to be informed in reply to his letter, that if he thinks proper to make known the localities where he has found gold, he may rely upon the liberality of the Government in rewarding him in due proportion to the value of his discovery when ascertained.

To this letter Mr. Hargreaves returned the following reply :

*Edward H. Hargreaves to the Honourable the
Colonial Secretary.*

Sir,

Sydney, April 30, 1851.

I have the honour to acknowledge the receipt of your letter of the 15th instant, and in reply beg to say, that I am quite satisfied to leave the remuneration for my discovery of gold on Crown land to the liberal consideration of the Government. The following are the localities where it exists, viz., "Lewes Ponds and Summer Hill Creeks," "McQuarrie and \times Rivers," in the Districts of Bathurst and Wellington. I am now awaiting his Excellency's pleasure as to the mode of testing the value of my discovery. Please address, "Care Samuel Peek and Co.'s, George Street." I have, &c.

Of this letter the following is a Minute.

Ed. H. Hargraves
to

The Hon. Col. Sec.

Sydney, 30/4/51. Stating that he is satisfied leave his remuneration to the liberal consideration of the Government; describe the localities where the gold exists; representing that he awaits the Government instructions as to the mode of testing discovery.

The Colonial Secretary then received a letter from the Governor, instructing him to send a copy of Mr. Hargraves's letter to Mr. Stutchbury, the Geological Surveyor, and inform him that Mr. H. had been directed to place himself in communication with Mr. S., in order that he might point out the localities in which the gold is found, and respecting which Mr. S. should undertake a strict examination, and send in a report at his earliest convenience.

Minute of the
Gov. C. A. Fitzroy's

Letter. Directing Mr. Stutchbury to examine the localities pointed out by Mr. Hargraves and send a report of them.

Meanwhile the following letter is received from

*Chas. H. Green, Commissioner Crown Lands, to
The Hon. Colonial Secretary, Sydney.*

Sir,

Bathurst, May 8, 1851.

I have the honour to report that a Mr. Hargraves has been employing people to dig for gold on the Summ Hill Creek in this district, and they have succeeded

procuring several ounces. I conceive it to be my duty to proceed to the spot and serve notice upon all the parties to refrain from further operations, and in the meantime I shall feel much obliged for further instructions upon this particular point. The excitement consequent upon the report of gold having been found in considerable quantities is very great; and I would beg to suggest that some stringent measures should be taken to prevent the labouring classes from leaving their employment to search on the Crown lands; and I would respectfully submit that perhaps the procuring of a licence to dig might in some measure restrain the shepherds and others from leaving their masters suddenly; for I have every reason to believe that, should the reports gain ground, this will be the case to an extent which will be attended with great losses to the stockholders.

I have, &c.

A Minute of this letter would read thus :

Chas. H. Green, Com. Cr. Lands,

to

Hon. Col. Sec.

Bathurst, 8/5/51. Reporting that a Mr. Hargraves had been employing people to dig for gold on Summer Hill Creek in his district; that they had succeeded in procuring several ounces; that he intended to proceed to the spot and serve notice on the parties to refrain from further operations; that the excitement consequent upon the report of gold having been found in considerable quantities was very great: requesting instructions for his own guidance, and suggesting that a licence to dig should be required, and that other measures if possible should be taken to prevent the labouring classes from leaving their masters suddenly.

Having reached the spot, Mr. Green writes thus :

*Chas. H. Green, Commissioner of Crown Lands
to the Honourable the Colonial Secretary.*

Sir,

Bathurst, May 13, 18

I have the honour to report for Her Majesty's Government, that in accordance with the intention expressed in my letter of 8th instant, I proceeded to the spot where I had been informed the diggers were at work. On my arrival at the mine I found seven or eight parties at work there ; and having given them notice to desist from their search, they produced a letter signed by Mr. Hargraves, purporting to authorize their working, and to prevent other parties from digging in the neighbourhood. I did not see any authority from the Governor to Mr. Hargraves, empowering him to grant such licences to others. Having performed what I considered my duty in the above matter, I must now request His Excellency's further orders as to my proceeding.

The excitement in Bathurst amongst *all* classes is intense ; and to complete it a man has brought in a piece of gold valued at £80, and weighing thirteen ounces. The specimens I have seen to-day. Hundreds are either engaged or are preparing to start for the 'diggings,' where the scenes once acted in California will be acted again. Parties are taking arms with them, and unless some very speedy measures are adopted I fear they will set at defiance any regulations that may hereafter be promulgated at defiance, as up here we have not the means of forcing them. It would I imagine be only through the assistance of the respectable portion of the diggers that the Executive could put any system of licences even into effect. I have, &

Minute of the above.

Chas. H. Green, Com. Cr. Lands,
to

The Hon. Col Sec.

Bathurst, 13/5/51. Reporting that on proceeding to the scene of the gold diggings he found seven or eight persons at work ; that upon his serving them with notice to desist they produced an authority from Mr. Hargraves ; and requesting further orders as to his proceedings ; representing the intense excitement among all classes in Bathurst ; that hundreds are gone or are preparing to go to the 'diggings' ; that several were taking arms with them ; and urging the necessity of adopting immediate measures for the maintenance of order.

To this the following reply was returned :

*E. Deas Thomson, Colonial Secretary, to
C. H. Green, Esq.*

Colonial Secretary's Office,
Sydney, May 16, 1851.

Sir,

In acknowledging the receipt of your further letter of 13th instant, relative to persons searching for gold in the district of Bathurst, I do myself the honour to inform you that the Inspector General of Police has been requested to instruct the Provincial Inspector of the Western District to proceed immediately to the localities where the gold is found, and to make a report of the measures he may deem necessary or expedient for the peace and good order of the district, and the control of the numerous population (many of whom will probably be of the worst character,) who may be expected to congregate in that part of the country. He will receive

discretionary power to engage additional constables, and to adopt such other means as he may consider absolutely requisite to meet the exigencies that may probably arise.

The benches of magistrates at Orange, Molong, and Wellington, and the police magistrates at Bathurst and Curooar, have been directed to co-operate with the provincial inspector in any way in their power to carry out the object in view.

I am instructed to thank you for your communication, and to approve of the notices which you have given to the persons whom you found searching for gold, to desist from proceeding,—a course which it will be expedient for you to follow in respect to all the persons who may be found working the mines.

I beg to add that Government will lose no time in framing and publishing regulations for placing all persons desirous of searching for gold under proper license and control.

I have, &c.

Minute of the above.

E. D. Thomson, Col. Sec.

to

C. H. Green.

Sydney, 5/16/51. Conveying the Governor's approval of the course Mr. Green had taken, requesting him to act similarly in respect to all persons who may be found working at the mines, and stating that regulations will be framed for placing all persons desirous of searching for gold under proper licence and control, and that instructions had been given to the proper authorities to provide for the maintenance of order.

The Provincial Inspector of Police having visited the spot reported as follows :

D. V. F. Scott, to the Inspector General of Police.

Sir,

Bathurst, May 25, 1851.

I have the honour to report that I left Bathurst yesterday to visit the gold field, and returned from thence to-day. The distance is over forty miles, over a clear and defined but mountainous road, fit for a carriage to travel on.

2nd. The diggings are in a creek situated within steep hills varying in height, with flats from ten to twenty yards in width. In these flats gold is found. Large pieces of rock have to be removed, the slate formation shattered by the pick, and the earth to be washed. The solid pieces of gold are found underneath and between the rocks and slate, and the small portions are produced from washing the earth in cradles, the whole being an operation of great labour and uncertainty, a party earning but little one day and many pounds another day.

3rd. As far as I could ascertain, there were one thousand souls at the mine, quiet, well conducted, and mostly doing well; but many had left, having been either unsuccessful in their diggings, unprovided with food and money, or too aged for so laborious a work.

4th. I am quite convinced that even with the present number of diggers, the deposit of gold *in this creek* will be exhausted within a month, and when the vast herd now flocking up arrive (950 people were counted between Bathurst and Penrith alone) they will have to find other deposits, or return to their respective homes. In either case there must be very great misery endured from scarcity of food, from cold, from fever, from ague, rheumatism, and from crime.

5th. I am of opinion that any persons in Government or other good employment, receiving a certain and fixed income, or any mechanic in full work, will commit an act of extreme folly if they resign their situations; for

in the search of gold the mass will have to endure severe privations, risk the loss of health, and eventually have to solicit to be restored to the appointments they thoughtlessly gave up.

6th. I believe the amount of gold obtained within three weeks from this creek to amount to £5000 worth. This of course is an estimate derived only from conversations I have had with numerous parties.

7th. On the sabbath all parties left off work, and the Rev. Mr. Chapman, a Wesleyan minister, preached to a large congregation.

8th. All articles of consumption are very dear. Winter has set in; the nights are cold and frosty, and the small pools are covered with ice. There is but little food for horses, and many of them have already disappeared. Two small thefts had taken place.

9th. There doubtless will be thousands of persons assembled at the various diggings in a short time, and many worthless characters among them, but I do not anticipate much difficulty in preserving the peace if prompt and energetic measures are at once adopted. I beg to offer such suggestions as have occurred to me for the consideration of your better judgment.

- 1st. To swear in all respectable persons as constables, and to permit them to keep their arms. Those who object to be sworn in to be refused a licence.
- 2nd. To grant licences to other classes, on condition that they give up their arms; these arms to be registered, and kept in the Bathurst court-house or other strong place.
- 3rd. For each digging or creek to have not only mounted constables, but also foot; the former to escort prisoners to and fro, and the latter, assisted by the specials, to apprehend.

4th. To prohibit spirits. The respectable diggers are willing to be enrolled as specials, and are desirous to prevent the sale of spirituous liquors.

In conclusion, I have to observe that there will be no difficulty in collecting the licence fees, if the poor classes are not at once pressed to pay up ; time must be given to them to earn the amount. I have, &c.

Minute of the above.

D. V. F. Scott, Prov. Insp. of Police,
to

Wm. Spain, Insp. Gen. of Police.

Bathurst, 5/25/51. Giving a description of the gold field, the manner of working it ; anticipating from the great numbers assembled, that there will be much suffering from scarcity of food, and the inclemency of the weather ; urging the necessity of adopting prompt and energetic measures to preserve the peace, and suggesting certain steps that might facilitate that end.

The following letters, with their precis, may serve as further examples to the student.

Marcus Tullius Cicero to Caius Memmius.

Your tenant Caius Evander is a person with whom I am very intimate, as his patron Marcus Æmilius is in the number of my most particular friends. I entreat your permission, therefore, that he may continue some time longer in your house, if it be not inconvenient to you, for as he has a great deal of work upon his hands, he cannot remove so soon as the 1st of July without being extremely hurried. I should be ashamed to use

many words in soliciting a favour of this nature at your hands ; and I am persuaded, that if it is not very much to your prejudice you will be as well inclined to grant me this request as I should be to comply with any of yours. I will only add, therefore, that your indulgence will greatly oblige me. Farewell.

M. T. Cicero
to

C. Memmius.

Requesting that Caius Evander, Memmius's tenant, be permitted to remain in his house longer than the beginning of July.

Plinius to Paulinus.

I am inclined to be angry with you ; I am not quite sure that I have reason to be so, but angry however I am. Love, you know, is apt to be capricious, is frequently ungovernable, and ever jealous. The occasion of this my wrath would be great, you must allow, were it just ; yet taking it for granted that it is, I am vehemently angry at your long silence. Would you soften my resentment ? Let your letters for the future be very frequent, and very long ; I will excuse you on no other terms ; and as absence from Rome, or engagement in business, is a plea I can by no means admit ; so that of ill health may the gods avert ! As for myself I am enjoying, at my villa, the alternate pleasures of study and indolence ;—those happy privileges of uninterrupted leisure. Farewell.

Plinius
to

Paulinus.

Reproaching him for his negligence in not writing, and urgently requesting him to write frequent and long letters.

*Jones & Co., Auctioneers, Land and Estate Agents, &c.,
to Messrs. Smith & Brown, Engineers and Ironmongers.*

Gentlemen,

London, 18th Sept., 1865.

For the satisfaction of the Insurance Company we have to obtain information relative to the setting of the range and works connected with the bath and apparatus for heating the dwelling house of Woodford Lodge.

We are asked if the Boiler is protected from fire, *i.e.*, is there any wood-work sufficiently near to cause apprehension that the fire of the boiler may come in contact with it? I find that the kitchen is an addition to the old house, and erected for Mr. Stirling, and that the back of the boiler seems to abut upon the external wall of the dining room.

With respect to the *Bath* and apparatus for *warming the House*, will you be so good as to say on what principle the pressure is, whether high or low.

Your reply will be esteemed a favour by

Yours, &c.

Jones & Co.

to

Smith & Brown.

London, 18/9/65. Soliciting information regarding the safety of the kitchen range, the bath and heating apparatus of Woodford Lodge, also concerning the pressure of the boiler.

William Webster to John Cameron.

Sir,

Leamington, 10th October, 1859.

I beg to call your attention to the enclosed announcement of Macmillan's Magazine, a new monthly periodical, the first number of which will be published on November 1st.

The author of "Tom Brown's School Days" will commence a new story, "Tom Brown at Oxford," in the

first number, and he will also be a regular contributor in other departments.

The services of Professor Masson having been secured as Editor, with the co-operation of a competent staff of contributors eminent in various branches of literature, I believe the Magazine will be at once popular in character and of high merit.

The Magazine will be handsomely printed in 8vo; and the price having been fixed at one shilling, it is confidently hoped that it will secure the attention of a large class of readers.

I am, &c.

W. Webster
to
John Cameron.

Leamington, 10/9/59. Calling attention to the announcement of Macmillan's Magazine; informing who the Editor and contributors are to be, and stating its size and price.

The Pupil will be required to write the *Precis* of the following letters.

*Boyles and Co., Agricultural Engineers and Machinists,
to Messrs. Cormac and Son, Ironmongers, Leeds.*

Gentlemen, London, 5th May, 1865.

One of our partners passing through Leeds a day or two ago, observed at your establishment several Lawn Mowing Machines of different makers, but not one of ours; we are therefore taking the liberty to send you one of a saleable size, on "sale or return," which we shall be glad if you will take to account when sold. There are no Lawn Mowers lighter to work, and ours is beyond question the simplest of any in construction, and therefore least liable to derangement.

Yours, &c.

Mr. Bertie to Messrs. Clark and Son.

Gentlemen,

Lichfield, 29th Aug., 1865.

I take the liberty of again soliciting the favour of an order for Range Boilers. I have only recently commenced in business on my own account, after twenty years' experience as manager, and the smallest order would receive attention. I beg to quote to you the very lowest prices for show and plain boilers. Trusting these prices will be satisfactory,

I am, &c.

John Kemble to Linwood Brothers.

Gentlemen,

Manchester, 20th Dec., 1866.

I hope you will excuse this liberty taken by a stranger in person, although not in name. You are in the midst of the Leamington Grate or patent Kitcheners: I want a first class man to fix such, and I should be glad if you would let me know what time a man takes to fix say a 5 feet or 6 feet one, providing that his openings are prepared for him.

If you can answer this I shall be glad, and shall at any time be happy to do anything of the kind for you.

I am, &c.

Mr. Russell to Mr. Jackson.

Grand Junction Railway Office,

London, Aug. 4, 1862.

Dear Sir,

We are at present short of porters at a great number of our principal stations, and we find it impossible to get a class of men suitable for the work.

Please make enquiries in your district, and ascertain whether there are any men with good characters likely to accept porters' situations. If so, advise me and I will arrange for them to be sent to London two days before board-day to report themselves to Mr. Gibbs, so that they may be taken before the directors in the ordinary course,

I shall be glad to hear what you can do with regard to this. I am, &c.

Mr. Jackson to Mr. Russell.

Grand Junction Railway Office,
Derby, Aug. 5, 1862.
Dear Sir,

I am constantly on the look out in my district for men suitable for porters, police, &c., and scarcely a board-day passes but I send up candidates : last board-day I sent up six young men that were desirous of entering our service in the above capacity, and one went up last week.

Suitable men are not easily found ; many offer themselves that cannot write or even read, while others demand exorbitant wages. When I meet with any likely to suit, I always send them to London for approval and appointment, and have done so for many years.

I am, &c.

Mr. Russell to Mr. Harrison.

Grand Junction Railway Office,
London, 3rd April, 1861.
Dear Sir,

I have a very strong complaint from Mr. H. Grant of Queen Street, that on the 1st instant at 5.30 p.m. a box was delivered to him that was despatched from Manchester on the 30th ult., and had been lying at your station during the whole of the 31st. Now if this was the case it shows great carelessness on the part of some one at your station which cannot be overlooked.

You will remember that some time ago some goods were delayed at the station in the same way, and I had your assurance that such a thing should not occur again.

I wait your reply, which I shall be glad to receive by return. I am, &c.

Mr. Harrison to Mr. Russell.

Grand Junction Railway Office,
Nottingham, April 4, 1861.

Sir,

Mr. Grant's box was received here on the morning of the 1st inst., and was handed to the agent's carter for delivery at 8 a.m. same day.

Neither myself nor the agent was aware that any delay had taken place in the delivery of the box until Mr. Grant himself complained. An investigation was then made, and it was found that the delay was occasioned by the inattention of the carter, who had been drinking and neglecting his duty in company with some others that were about to leave this place. Mr. Grant was waited upon by the agent, an apology was made, and an assurance given that better attention should be given for the future. Both the agent and myself are very much annoyed that any such negligence should have arisen; and the man has been severely censured and fined; if you think it necessary, he shall be dismissed, but I must state in his favour that he has been in the town many years, and is a general favourite with tradespeople, and he has expressed much regret for his negligence.

I shall be glad to hear from you as to whether the man is to be dismissed, as the agent is most anxious that his staff should perform their duties to the satisfaction of the Company's officers and the public.

I am, &c.

Mr. Russell to Mr. Hughes.

Grand Junction Railway Office,
London, May 26, 1861.

Dear Sir,

I am informed by the Wagon Office that your daily truck and sheet returns are received very much behind time, thus causing great inconvenience; the last returns from your station are dated 20th May. I do not

see any reason why these returns should not be sent daily as directed in my circular. I must therefore call upon you to explain the delay, and also be good enough to send all those now missing to the Wagon Office immediately, and in future see that they are sent daily.

I am, &c.

Mr. Hughes to Mr. Russell.

Grand Junction Railway Office,

Dear Sir,

York, 5th June, 1861.

So far as I know or can learn I think the Wagon Office have not much reason to complain of any irregularity connected with the sending of the truck and sheet returns. As a rule they are sent daily, made up to the day of forwarding; and have all been sent up to yesterday. Through great pressure of work they were allowed to accumulate for three days, but that was an exceptional case, and will not be repeated if it can possibly be avoided.

I am, &c.

Mr. Green to Mr. Russell.

Grand Junction Railway Office,

Dear Sir,

Birmingham, 7th May, 1861.

All the improvements at this station, including new turn-table, &c., that were sanctioned, have been completed and are working satisfactorily.

I cannot however help regretting that the short siding proposed by me for the sole use of the Gas Company was not laid down, as it would very much facilitate the cartage of their coal without necessitating the shunting and moving about of their trucks in order to separate them from those of other traders that they get mixed up with. This extra shunting causes great delay in carting, and is a continual source of annoyance.

I observe that the other Company here have laid down a siding at their station for the service of the Gas Co., who are having large quantities of coal from the Yorkshire collieries.

I am, &c.

Mr. Russell to Mr. Green.

Grand Junction Railway Office,
London, 14th May, 1861.

Dear Sir,

I am obliged by your letter of the 2nd instant, and shall be glad to know whether you are now able to work the coal yard with horses, and without the use of an engine being employed for that service.

Is the cross siding of the coal yard set aside solely for the use of the Gas Co. for unloading their coal? if not, cannot some arrangement be made for this to be done?

In the meantime, if you consider it necessary that additional sidings for the accommodation of the Gas Company should be provided, I shall be glad if you will communicate with Mr. Low and get a plan and estimate of the additional work, and let me have it as soon as possible, when I will arrange for the subject to be brought before the Expenditure Committee.

I am, &c.

Mr. Young to Mr. Scott.

Grand Junction Railway Office,
Oxford, August 20, 1865.

Dear Sir,

On the 1st instant I wrote Mr. Sotheby, asking for full particulars of some items standing against Mr. James Crain in the station account. I repeated the letter strongly on the 9th, but am still without a reply; in fact I never can get one in due course from this man, and I must therefore ask you to take the matter up in such a way as will effectually prevent a recurrence.

I am, &c.

Mr. Scott to Mr. Young.

Grand Junction Railway Office,
Dear Sir, Bletchley, 25th August, 1862.

Referring to yours of the 20th instant relative to items standing against Mr. Crain, I have taken up the matter with the station master at W——, who says he duly received your letter of the 1st instant, but not that of the 9th. He replied to the former on the 14th inst., and the outstanding amount of £10. 11s. 6d. was paid by Mr. Crain on the 18th.

I have cautioned him to be prompt in replying to all letters, and if you find him inattentive in such matters in future I should be glad if you would let me know.

I am, &c.

Mr. Thomson to Mr. C. J. Yule.

Grand Junction Railway, London,
Dear Sir, Goods Manager's Office, 4th Oct., 1857.

So much of the traffic is now being sent from Manchester by our competitors, the E. F. B. Co., that I beg your earnest co-operation with me in an endeavour to recover at any rate some, and I hope a large portion of what we have lost. I find that our rivals have been energetically canvassing the traders (drapers, &c.) They can offer the warehouses such facilities at Manchester as we cannot, that the only course whereby we can hold our own is to have every draper waited on, and if possible, orders obtained from each one, addressed to each firm in Manchester from which they buy, for their goods to be sent by G. J. Line.

If this course is properly conducted it will result in great gain to the Co., restoring to its natural channel a large amount of traffic which we can carry, as well as our rivals, if not better.

I shall be glad to hear from you on this matter as early as possible.

I am, &c.

Mr. Yule to Mr. Thomson.

Grand Junction Railway Office,
Leicester, 1st Nov., 1857.

Dear Sir,

It is only within the last few days that I have been able to visit the drapers here, having for six weeks lost one of our clerks.

I find the traders continue favourable to us, and promise very fairly to order by us at least half their consignments, but they will not give a general order to each firm to forward their goods by either line in particular as a standing rule.

I am happy to say that we are not losing any Manchester traffic, and that our service is generally approved of. On the whole the traffic from this neighbourhood is steadily increasing, and I trust will continue to do so.

I am, &c.

J. Duncan, Esq., to Mr. Jamieson.

Grand Junction Railway,
London, 1st August, 1865.

Dear Sir,

At the request of the official Directors I addressed a letter to the District Goods Managers, requesting them to urge upon the agents at the respective stations the necessity of special exertions being now made to obtain immediate payment of every account due to the Company for freight or other charges at the stations. I have no doubt you will have received a communication from your District Manager upon the subject, but it is so urgent and important that I take the opportunity of writing direct to request that you will give it your special attention.

If there are any accounts outstanding because of overcharges or claims, you must at once obtain and forward to your District Goods Manager such full particulars as will enable him to deal with them, so that you may be in a position to adjust and collect the amounts forthwith.

With regard to the accounts that are not disputed, I would beg to impress upon you the imperative necessity for their immediate collection. Every account owing 31st March must be applied for, and payment obtained at once, and no effort must be spared to collect on or before the 20th instant those for the month of April.

In the present position of the Company's affairs it is impossible that any account can be allowed to remain in arrear, and parties must therefore be urgently pressed to settle them at once. The Directors rely on your making a special and vigorous effort to collect those outstanding at your station, and they will themselves see what you have done. I cannot too strongly impress this matter upon you; and I trust, knowing its vital importance at the present moment, you will give it your immediate and personal attention. I am, &c.

*Messrs. Calder and Forbes, Solicitors, to Messrs.
Howieson and Co.*

Reading, May 18, 1863.

"Re Mr. Thos. Holmes, deceased."

Gentlemen,

Since the death of the above, active measures have been taken to ascertain the state of his affairs.

The result, though less satisfactory than anticipated, shows assets beyond liabilities; but of course time will be required to realize and dispose of the business advantageously. To effect this, and avoid a winding up in chancery, the largest creditors have suggested the following proposal: "That Messrs. Stephen of Wolverhampton and Murray of Manchester be appointed trustees and inspectors to carry on the business for three months; and then that a meeting of the creditors be called." This has during the past day or two received the assent of, we believe, all the creditors it has been submitted to. The proposal in itself seems to bear

its own recommendation, but to carry it out, the assent of the creditors, with as little delay as possible, will be necessary; and therefore we trust it will meet with your approbation, and shall be glad to receive your signature to this proposal.

We are, &c.

Messrs. Howieson & Co., to Messrs. Calder & Forbes.

London, May 19, 1863.

“*Re Thos. Holmes, deceased.*”

Gentlemen,

In reply, we could not be better satisfied than with the names of the gentlemen appointed trustees in this matter. but before giving our assent and signature will thank you to inform us what time will elapse before the creditors are paid. We ask this question for this reason;—owing to the death of a party interested it is compulsory that we should very shortly balance our books, and consequently should like to know when there will be a settlement. In similar instances we have been led to expect a good dividend and payment very soon, when it has turned out the reverse, and it would have been to our advantage not to have signed the proposals. Be good enough to understand that we do not intend these remarks to be applicable to this identical case; as we leave it in the present hands with every confidence that the interests of all parties will be protected.

On the receipt of your reply, we doubt not that we shall not hesitate to sign the memorandum, and remain,

Gentlemen, yours, &c.

Messrs. Calder & Forbes to Messrs. Howieson & Co.

Reading, May 20, 1863.

“*Re Mr. Thos. Holmes, deceased.*”

Gentlemen,

We have pleasure in giving you the best information circumstances allow, in reply to your favour of

yesterday's date. You will have perceived from the proposals sent you that it is intended to empower the two proposed inspectors to carry on the business for three months, and then call a meeting of the creditors. In the meantime it is hoped the inspectors may be able to get in the book debts, to dispose advantageously of the business to one or more parties, and to declare a considerable first payment on account at the meeting. It will rest with the creditors to determine what further is to be done, and there can be no doubt all parties will be desirous to carry the business to a final close without any unnecessary expense or delay. We should hope six months altogether may suffice. We remain, &c.

Messrs. Howieson & Co. to Messrs. Calder & Forbes.

Gentlemen,

London, May 31st, 1863.

We herewith hand you our memorandum signed, and thank you for your attention in this matter.

We are, &c.

Messrs. Calder & Forbes to Messrs. Howieson & Co.

Gentlemen,

Reading, Sept. 26, 1863.

At a general meeting held at the Temperance Hotel, Reading, on this day, it was resolved that the trustees should further carry on the business for six months longer, and then that it should be wound up entirely for the benefit of the creditors.

We remain, &c.

Messrs. Hunter and Co. to Messrs. Powell and Sons.

Gentlemen,

Belfast, March 11th, 1861.

We beg to say, in reply to your application for payment, that we purpose sending you a remittance this week, and in the meantime, we are, Gentlemen,

Yours, &c.

Messrs. Powell and Sons to Messrs. Hunter and Co.

Dear Sirs,

London, March 23, 1861.

We beg to refer you to your letter of the 11th instant, wherein you say you "purpose sending a remittance *this week*." We did not wish to write you again on this subject, fully expecting it by every post, but have been disappointed.

It is superfluous to recapitulate our terms which were mutually agreed to: we put it to yourselves if it is fair for monthly payments that accounts be running from December last till now; and we cannot allow $2\frac{1}{4}$ per cent. We should have been happy to draw upon you at three or four months had that met your approbation, as we are at all times pleased to meet our friends as far as possible.

We can assure you it is far more unpleasant for us to write this letter, however friendly and courteously it may be couched, than for you to receive it.

In settlement of last October account you very fairly took but $1\frac{1}{4}$ per cent.; what we want is a definite arrangement that will obviate the necessity of writing you on this subject again; and waiting a remittance and further commands,

We remain, &c.

Messrs. Hunter and Co. to Messrs. Powell and Sons.

Gentlemen,

Belfast, 25th March, 1861.

In answer to yours of 23rd instant we have much pleasure in handing you our cheque, less $1\frac{1}{4}$ per cent., for the amount of your account against us, and hoping there will be no reason for any further uneasiness on your part,

We are, &c.

Your receipt in due course will oblige

H. & Co.

UNIVERSITY MIDDLE CLASS EXAMINATION
SUBJECTS.

OXFORD SUBJECTS, AND METHOD OF TREATING
THEM.

JUNIOR CANDIDATES.

1858—*Write a short Essay:*

1.—On Coal, and the advantages that a Country derives from a plentiful supply of it.—What it is ; where it is found ; how obtained ; by whom ; districts supplying it ; modes of conveyance to places of consumption. **Uses.**—For cooking food ; warming houses ; lighting them ; gas ; smelting iron ; forging implements of agriculture ; driving locomotives ; aiding in manufactures of all kinds. **Advantages a Country derives from a plentiful supply of it.**—Greater facilities in producing manufactures of all kinds ; therefore greater aptitude for commerce ; therefore abundance of labour for the population ; cheapness of clothing ; greater security by night for the inhabitants of large towns ; better health of the inhabitants, extreme cold being prejudicial to health.

2.—On the habits and uses of any one of the Domestic animals. The Cow.—Disposition quiet, gentle ; gregarious, or fond of society ; like all animals very fond of her young ; how fed in winter and summer, and where kept ; her haunts in summer time ; regularly milked twice a day. **Uses ;** when alive, milk ; when dead, flesh ; hide ; horns ; hoofs ; bones.

3.—A brief sketch of the Life of Oliver Goldsmith.—*This to be treated as No. 6.*

1859. 4.—Iron and its uses.—What it is; where found; how obtained; qualities; capable of polish; hard; how this quality may be increased, as in steel; possesses the property when softened, of welding; mode of preparation; ore to be fused; how this is done; pig-iron, what; in what it differs from bar-iron. **Uses.** Give the principal of these.

No. 5.—A description of the chief points of interest in any one county in the United Kingdom.—No. 25 will furnish hints for this subject.

6.—A brief sketch of the life and character of Alexander the Great, or Milton, or Washington.—Time when he lived; circumstances, if any, connected with boyhood; his education; the employment of his early manhood; the wars, exploits or writings that have rendered him remarkable.

1860. 7.—Write a short account of the Lion, the Horse, or the Bee.—Lion; its appearance, size; varieties; where found; its habits; strength; food.

8.—Horse.—Treat this as No. 2.

9.—Bee.—Definitions; various kinds of bees; hive bees; different classes of this sort of bee; their habitation; the honey-comb described; hives not essential; shape of the cells; advantage of the hexagon; wax secreted from food taken into the stomach; the economy of the society; drones; workers; queen bee; honey; whence obtained; bee-bread, what; propolis, its uses; death of the drones; swarming.

10.—Describe the manufacture of Paper, Glass, or Cloth. Paper.—Definition. The substances employed in making it; the best of these; how they are reduced to pulp; the draining of the water. The various sorts of rags used for the different kind of papers; sorting the rags; washing and pulping them; how formed into sheets; how the glossy surface is imparted to it.

11.—Glass.—Of what it is composed; how its component parts are made to blend; how the discovery is said to have been

made; where it was first regularly manufactured; the state of the manufacture in our own country; the valuable qualities of paper; the processes in its manufacture; the uses of each.

12.—Cloth.—The three kinds of cloth; cotton, linen, and woollen. Take any one kind, and describe the preparation of the raw material; the processes it has to undergo before being fit for weaving into cloth. Then describe the operation of weaving. Afterwards the great marts for the cloth.

13.—Write a letter to a friend asking you: "How and where you spent your last vacation?"—Where you went; your reason for going; how you went; the friends you met; what you then did; your time of rising; usual occupation before breakfast; excursions of any kind; how you spent your evenings; usual time for retiring for the night. Your return home.

1861. Describe shortly the manufacture of Sugar, Silk, or China.

14.—Sugar.—What it is; description of the cane; where grown; the cane when ripe how treated; the juice how clarified; straining; coolers; the change that takes place; how converted into white or refined sugar.

15.—Silk.—First exists as a cocoon; whence obtained; how disengaged from cocoon. Then proceed as in No. 12.

16.—China.—The ingredients that compose it; the qualities imparted by them; the preparation of the flint; what it is mixed with, how then treated; straining, boiling. Moulding; the wheel; gypsum moulds; baking; annealing.

17.—Give a short account of any one of Shakspeare's Plays.—Say where the scene is laid, and the time when the events are supposed to have happened. Enumerate the principal personages and their relation to each other. Sketch the main features of the plot; and give the denouement.

18.—Write a letter to a friend describing the last journey you took.—Give the date of the journey; its object;

the time you rose; the state of the weather; reaching the station; the train you took. The nature of the country you travelled through. The towns of note you passed. Your arrival; your doings; the length of your stay; your return.

1862. 19.—Give a sketch of the life and character of one only of the following persons; viz.: the Duke of Marlborough, or Oliver Cromwell, or Augustus, or Charlemagne, or Alcibiades.—Treat these as subjects of No. 6.

20.—Write a letter as to a friend, describing the occupations and amusements of the last holidays.—This may be treated similarly to No. 18.

21.—Describe some of the principal applications of the steam Engine.—State the properties of steam that render it so valuable, viz., compressibility and expansion; what a simple, but all important result steam by means of these properties effects; viz.: the driving of a fly-wheel; then enumerate the various uses this fly-wheel in motion subserves; locomotion by land and water; almost all the operations of husbandry; spinning; weaving; sawing; printing &c. &c., and simply describe how it produces some of these results.

1863. 22.—Give a description of the principal town in your county.—Its distance from London by railway, which name; on or near what river, if any, it is situated; and in what part of the county; whether on sloping or flat ground; streets large or small; regular or irregular; how lighted; the market place; public buildings; churches; schools; charitable institutions; baths &c.; principal manufactures; population.

23.—What interested you most in the Great Exhibition of 1862, and why?—This subject being purely a matter of taste, no plan can be sketched.

24.—Give a short account of the plot of the last story you read.—The treatment of this will be similar to that of No. 17.

1864. 25.—Write a description of either the county, place, or house you live in. County.—Its boundaries; general aspect, plain; undulating, hilly, or mountainous; natural features; rivers, lakes, mountains, waterfalls, coast-line, bays, harbours; minerals—stone, iron, coal, lead, &c.; animals—horses, cattle, sheep, &c.; vegetables—trees, fruit, grain; chief towns, on what situated, and for what noted; most important industrial occupations; celebrated men born in it.

26.—Place.—If a village or town, treat it similarly to No. 22.

27.—House.—Large or small; detached or not; aspect; in or out of a town; number of storeys; rooms on ground floor; rooms on the different storeys; offices, outhouses, &c.

28.—Write an account of the growth and uses of either an oak tree, wheat, or potatoes. An oak tree.—What it springs from; slowness of growth; when it reaches maturity; timber affected by the soil it is grown in; what counties produce the finest oaks; longevity; how its age is estimated. Uses; shade in the summer to cattle; sap astringent, hence used in tanning; galls; dyeing; saw-dust; acorns, food for pigs; wood; shipping; roofing, &c.

29.—Wheat.—How the ground is prepared for its reception; the soil it prefers; its hardy nature; two seasons for sowing; its appearance on issuing from the soil; time of reaching maturity; appearance when ripe; thrashing; winnowing; grinding; sifting; flour; bran; uses.

30.—Potatoes.—Give the date of their introduction to this country; then proceed somewhat similarly to the preceding subject; dependence of the Irish peasantry on this root.

31.—Write an account of the manufacture and uses of a ship, cloth, or paper. A Ship.—The general principles of constructing the various kinds of ships are the same. The building slip; the laying of the keel; this is to a ship what the backbone is to an animal; the stem-post and the stern-post;

the ribs, how curved and fixed; how covered; caulking; tarring or coppering; how the ribs are held together at the top; the masts; the rudder; the rigging; the cabins; the christening, and the launch.

32.—Cloth.—This has been treated before, No. 12.

33.—Paper.—This has been treated before, No. 10.

1865. 34.—Give some account of the war between the Federal and Confederate States of North America.—Define the terms 'Federal States,' and 'Confederate States,' give the principal cause of their quarrel; the President of the United States at the period; the head of the Confederate party; the principal battles during the struggle; the Commanders of the respective armies; the blockade of the ports, the gradual weakening of the Confederates; the capture of their President; the cessation of the war.

35.—Give some account of the Camel.—Different kinds; Arabian, having one bunch; Bactrian, having two; its native places; source of wealth to the Arabians; why so well adapted to travel over the sandy deserts; eats very little; capable of extraordinary abstinence from food and drink: trained to carry weights; how? the patience of the camel; which are the fleetest; uses of the hair; its flesh eaten.

36.—Give some account of a pocket knife.—Describe the different parts of an ordinary one; how the blades are fastened to the handle, and how separated from each other; the contrivance for opening it easily; the materials whereof the parts are made; describe some extraordinary pocket knife you may have seen, enumerating its parts.

1866. 37.—Give some account of the Examination in which you are now engaged.—Where it is being held; when it commenced; how long it is to last; name of the gentleman conducting it; number of competitors; how arranged; is the examination a written one, or *viva voce*, or both; time table; number of hours allotted to the various subjects.

38.—The human hand.—Definition; situation; description of various parts; uses of the joints, skin, the knuckles, the nails; the extremities of the fingers why so sensitive; the situation of the thumb why so admirable. Altogether a work of wonderful design, betokening that the Hand that made it is Divine.

39.—A pair of gloves.—Definition; parts; of how many separate pieces each glove is usually composed; how these are joined together; uses; manufacture; difference between an infant's and an adult's gloves. Contrast a pair of white kid gloves with those used by the hedger. Who are employed in the stitching in places where they are manufactured.

1867. 40.—Give an account of a cricket match.—When played; where; the weather; the nature of the ground; the two sides, A and B; which won the toss for innings; which went in first; how the match commenced; the different points of excellence in A's men and B's; the general course of the match; the time for drawing the stumps; the result.

41.—The Skylark.—Description; bill; kind of claw; colour of plumage. Effect on us of his notes in the Spring; sings whilst hovering; what bird exceeds him in compass of notes; How fed whilst in the nest; how, when fledged; why they rarely perch on trees; when their nest is made; colour of eggs. In winter gregarious; how caught; for what used.

42.—The Atlantic Cable.—What it is; of what composed; the wire; its diameter; in what enveloped; situation of its two termini; when laid; the vessel employed to convey it; the unsuccessful attempts that were made to lay it; the length of the cable; the names of the gentlemen that superintended the laying of it; anxiety on both sides of the Atlantic as to its success; date of completion; Queen Victoria's message to the President of the United States; the President's reply.

CAMBRIDGE JUNIOR CANDIDATES.

1859. 1.—Describe the game of *Chess* or *Cricket* as you would to one that has never seen the game played.

2.—Is war justifiable? State some of the obvious arguments on both sides, and draw your conclusion.

3.—Write a short theme on the study of History, Ancient and Modern.

4.—Write a letter to a friend, describing the nature and purpose of the examination in which you are now engaged.

1860. 5.—Write a life of Joseph, avoiding Biblical phraseology, and introducing some account of the nations among whom he lived.

6.—Write an account of any process of manufacture with which you are acquainted.

7.—Give an account of the life and works of Shakspeare or Milton.

8.—Compare the invasion of Naples by Garibaldi with the invasion of England by William of Orange, (2) with the invasion of England by the Pretender Charles Edward.

1861. 9.—Write a discussion of the legal or moral right of the Southern States to secede from the Union.

10.—Write an examination of the right of an advocate in a Court of Justice to defend a cause that he knows to be unjust or a criminal whom he knows to be guilty, and of the limits within which that right may be exercised.

11.—Write a description of any great battle that has been fought in Europe during the last 70 years, with some account of the movements that led to it and of the results that it produced.

12.—Write a description of the *Times* Newspaper, its contents, its machinery for publication and circulation, its moral and political influence, &c.; such as you would give to a foreigner that had never seen it.

1862. 13.—Give an account of a day in the Great Exhibition.

14.—Describe as in a letter to a friend the town you know best.

15.—Describe the effects of a storm.

16.—Explain railway travelling to a person that had never seen nor heard of a railway.

1863. 17.—Describe a day's holiday.

18.—Describe the town to which you have come to be examined.

19.—Give an account of the progress of some article of manufacture with which you are acquainted, from the raw material till it is fit for use.

20.—Write a letter, as to a friend or relative, of domestic news.

1864. 21.—Describe any large town with which you are well acquainted.

22.—Write a letter, giving an account of the country in the neighbourhood of which you live, to a friend who has never seen it, and is coming to live there.

23.—Give a short history of the principal events of the present American war, from its commencement till now.

24.—Write the life of any eminent Englishman, not now living.

1865. 25.—Write a letter describing a journey you have taken through some one of the counties of Great Britain.

26.—Draw a comparison between England now and England fifty years ago.

27.—Write an essay on the advantages of an Atlantic Telegraph between England and America.

28.—Compose a short story of a person's birth, childhood, manhood, and death.

1866. 29.—Write a short essay on your own life.

30.—Write a short essay on the four seasons.

31.—Write a short essay on the processes of any branch of trade or manufacture.

32.—Sketch the life and character of President Lincoln.

33.—Write a short essay on England in 1666 and England in 1866 contrasted.

1867. 34.—Athletic exercises.

35.—The life and character of the late Lord Palmerston.

36.—The good and evil effects that may be produced by works of fiction.

37.—The Atlantic Cable.

OXFORD SENIOR CANDIDATES.

1858. 1.—Write a short account of the life and character of Lord Nelson.

2.—Sketch the Plot of any one of Sir Walter Scott's poems or novels.

3.—Give a short account of any one of the manufactures carried on in Great Britain.

4.—Supposing that a friend has written to ask for some account of the school or schools at which you were brought up, write a letter in reply.

1859. 5.—Write a short essay on Music, Painting, or Architecture.

6.—Write a short essay on the recent mutinies in India.

7.—Write a short essay on the advantages that a nation derives from foreign commerce.

8.—Write a brief sketch of the life and character of Julius Cæsar, or Queen Elizabeth, or Sir Robert Peel.

1860. 9.—Write a letter in reply to a friend who has asked you: "Do you advise me to join a Volunteer Rifle Corps?" or

10.—"Is there any use in my studying the Classics if I am not intended for a learned profession?"

11.—Write a short description of any Picture, Work of Art, or Scene in Nature, that may have interested you.

1861. 12.—Write a letter to a friend stating what occupation you would prefer to follow, and your reasons for preferring it.

13.—Write a sketch of the story of one of Scott's novels or poems.

14.—Write a short life of Sir Thomas More, or Lord Bacon, or Sir Philip Sydney.

1862. 15.—Describe shortly the state of Europe during any one century between 500 B.C. and 1500 A.D.

16.—State which sovereign of England between the Conquest and the commencement of the present century you consider to have been the most distinguished for ability and talents, and give your reasons for your answer.

17.—Compare the relations of the Colonies of Greece towards the Mother Country with those of our own Colonies towards us.

1863. 18.—What occupation or profession would you prefer to follow? Give your reasons for your choice.

19.—Describe some of the principal uses of water in nature and art.

20.—Give a short account of your school life.

1864. 21.—What are the advantages of studying Latin and Greek?

22.—Give a sketch of the life of Julius Cæsar or William the Conqueror.

23.—Give an account of the town or parish you live in.

1865. 24.—Give an account either of the chief events in the Persian War, or of the battle of Waterloo, with the circumstances that led to it and resulted from it.

25.—Describe one of the two counties, Yorkshire or Devonshire, in respect to its general aspect, its resources, and its most interesting buildings.

26.—Write a letter detailing the chief events of the year 1864.

1866. 27.—Compare Oliver Cromwell with Napoleon Buonaparte.

28.—Sketch the life of Hannibal, or that of Pericles.

29.—Give an account of the late Civil War in America.

30.—Sketch the plot of any one of Shakspeare's plays.

1867. 31.—Sketch the life of Lord Bacon or of Lord Nelson.

32.—Give a short account of the late war in Germany, and of the political changes that have resulted from it.

33.—Sketch the life of Cicero, and compare his character with that of some statesman.

34.—Give an account of the plot of Hamlet, of Julius Cæsar, or of the Merchant of Venice.

CAMBRIDGE SENIOR CANDIDATES.

1859. 1.—Sketch the life and character of Oliver Cromwell, or Lord Clive, or Julius Cæsar.

2.—Relate any anecdotes you may remember illustrating either the sagacity of animals, or the characters of eminent men.

3.—Write a brief summary of the events of the late war in Italy, or describe any important incident in it.

1860. 4.—Sketch the life and character of Queen Elizabeth, or Sir Isaac Newton, or Hannibal.

5.—Write a description of any shipwreck you may have heard of, or any great modern or ancient battle by land or sea.

6.—Write an account of a visit to any important English town, describing particularly its buildings, and manufactures, the habits of the people, and the character of the surrounding scenery.

1861. 7.—Write a sketch of the life of Alexander the Great, or Peter the Great, or Warren Hastings.

8.—Write a sketch of the Christmas time in England.

9.—Write a sketch of one of Shakspeare's plays.

10.—Give a summary of the national events that have occurred within your memory.

11.—Write a sketch of the events now taking place in the United States.

1862. 12.—Give a description of the Civil War in America.

13.—Give a sketch of the life of Napoleon, or Frederick the Great.

14.—Give an account of the distress in the Cotton Districts.

15.—Give a description of a European capital.

16.—Give a description of the International Exhibition of 1862.

1863. Write a short essay on each of the following subjects :

17.—The life of Lord Clyde.

18.—The Telegraph.

19.—The advantages and disadvantages of a Free Press.

20.—A description of the habits of any one of the following animals : Dog, Horse, or Cow.

21.—A description of either London, Liverpool, Birmingham, or York.

1864. 22.—The life of a statesman, poet, or essayist of the time of Queen Anne.

23.—A letter from a traveller by land or sea to a friend at home, giving an account of a day's adventures.

24.—How may you best help the poor.

25.—Journal of a naturalist, one day.

26.—Description of the place where you were born.

1865. 27.—An account of a General Election in this country.

28.—An account of all that would be most likely to interest you on a tour in Scotland, or in the English Lakes, or in Wales, or in Cornwall.

29.—The life and character of some eminent prime minister of Queen Victoria.

30.—A contrast between the life and associations of a mechanic in a large manufacturing town, and those of a farm labourer in the country.

31.—A criticism on some standard English work either of Prose or Poetry.

1866. 32.—The state of political parties.

33.—The Colonies.

34.—Masters and men ; their rights and relations.

35.—The position and prospects of the United States.

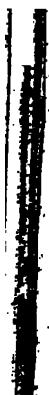
36.—An analysis and criticism of some work by a living author.

1867. 37.—Newspapers.

38.—The English Reformation.

39.—The good and evil effects that may be produced by Theatres.

40.—The English character compared with the French, or with the American character.



INDEX.

	PAGE		PAGE
Abandon, Desert, &c.	88	Cobbett, on Dr. Blair's Remarks	41
Absence of Mind	192	Cock and Fox, The	152, 157
Addison, Joseph	*180	Columbus to his Crew	218
Address by Cottagers to Lady B.	236	Commonplace Expressions, On	20
Adverb, The placing of the	45	Compassionate Gardener	197
Exercises on	48	Congratulatory Address on occasion of a Marriage	225
Angler, The	181	Construction of Sentences	84
Ape and the Magpie	147	Rules for	88
Apple Tree become old	199	Contest between the Eyes and Nose	108
Arab and his horse	197	Correspondence relative to the Discovery of Gold in Australia	255-245
Arrangement of Ideas, Exercises in	24	Country Mouse and City Mouse	151
Article, Exercises on the	43	Country Village	123
On the Syntax of the	40	Cowper, W.	* 104
Bain, on the use of the relative 'that'	46	Crane and Camel	141
Balm Tree and Thorn	165	Cunningham, John	*96
Bat and Beaver	148	Cur and Mastiff	121
Bear and Ape	142	Day, A Pastoral	98
Bear in Boat	105	Dead Sparrow, The	110
Bee and Ant	162	Death of Epaminondas	192
Bees at work	180	the Righteous	181
Bees, Drones, and Wasp	147	Delights of the Holidays	196
Better than that	206	De Quincey, Extract from	86
Blair, Dr. H., criticised by Cobbett	41	Deserters	189
Boar and Ass	150	Destruction of Sennacherib	107
Bryant, W. C.	*129	Do as you would be done by	121
Burial of Sir J. Moore	106	Dog and Wolf	150
Byron, Lord	*108	Down by the Wood	109
Cambridge Middle Class Examination Papers	267	Duke of Wellington's Reply to the Lord Chancellor	224
Campbell, Dr., on Language	51	Elephant and Ape	146
Campbell, Thomas	*89	and Slave	160
Cartwright, W.	*111	Epaminondas and his Judges	220
Cat and Fox	155	Evening	211
Charitable Children	195	Excelsior	126
Cicero to Memmius	245	Excessive Politeness	190
Clearness and its Requisites	28	Fables, Exercises on	140
Clever Dog, The	201	Letter on	140
Clever Escape, A	209		

	PAGE		PAGE
Faithful Dog, The	96	Letters of Business, Exercises on,	
Figures of Speech	59	Nos. 33, 43, 54, 58, p. 178—187,	
Fire-Irons, The	144	and from p. 248—259.	
Fir Tree and Bramble	144	Letters of Consolation or Con-	
Fire, A.	195	dolence, On	76
Fox and Crow	86, 149	— Exercises on, No. 6, 13.	
— and Sick Lion	158	Letters of Demand, Protesta-	
Fox in the Well	140	tion, &c., On	77
Frog and Fighting Bulls	143	— Exercises on, No. 29, 30.	
Gay, John	*106	Letters of Excuse or Justifica-	
Goldsmith, Oliver	*113	tion, On	76
Good Sense of a Villager	196	— Exercises on, No. 8,	
Grammar, Importance of	68	17, 20, 39, 41, 42.	
Grammatical Correctness	29	Letters of Recommendation, On	
Graves of a Household	108	— Ex-	
Greenlaw's True Doctrine of		ercises on, No. 28, 53.	
the Latin Subjunctive Mood	51	Letters on Family Matters,	
Guide of Mont St. Bernard	201	Friendship, &c.	78
Harbour, A.	209	— Exercises on, No. 4,	
Hawk and Nightingale, The	156	5, 7, 10, 14, 19, 21, 22, 23, 27, 32,	
Hawkshawe, Mrs. Ann	*127	35, 42, 43, 46, 50, 55, 56.	
Hemans, Mrs.	*90	Letters of Thanks	76
Hen and Fox, The	145	— Exercises on,	
Hohenlinden	123	No. 1, 3, 11, 15, 31, 34, 45, 47, 52.	
Holiday Excursion	210	Letters on Sundry Events, Acci-	
Homes of England	89	dents, &c.	78
Homonymes, Exercises on	134	— Exercises on, No. 12,	
— Letter on	84	51, 57, 59.	
History, Study of, recommended	64	Letters, Second Series of, Con-	
Ideas appropriate to the end		cerning Style	28
desired, Use of	14	— Subjects for	168—188
Ideas, Example of arrangement of	19	Lion and other Beasts, The	143
— Forcible and Feeble	17	— and Jackal	163
— on the Choice and Rejec-		— and Wolf	165
tion of	8, 11	'Loaf,' Exercise on,	10
Ideas, on the Finding of	8	Longfellow, H. W.	*98
— Order of	22	Lost in the Snow	113
— Selection of, also Exer-		Lynx and the Mole	161
cises on	18	Madame de Sevigné on Letter	
Irish Harper and his Dog	89	Writing	74
'It,' Syntax of	42	Magpie and Owl, The	166
— Exercises on	44	Maternal Affection	204
Kingfisher and Nightingale	162	Mathematical Sciences, Use of the	
Kosciusko's Horse	190	Study in acquiring a good style	64
Lark and her Young Ones	153	Mercy	139
Last Minstrel, The	119	Minucius to his Soldiers	231
Letters, General Precepts on		— to Q. F. Maximus	233
Writing	78	Month of March	138
Letters, Congratulatory, Com-		Moon, G. W., on the English	
plimentary, &c., On	76	Language	66
— Exer-		Morning	211
cises on, Nos. 2, 9, 10, 16, 15,		Moth, Grasshopper and Bee	166
26, 36, 37, 40, 44, 47, 60	168—188	Mother's Birthday	200
Letters of Advice, or Reproach,		Narrative, Exercises on	139
On	78	— Precepts for Writing	
— Exercises on,		Nasica and Ennius	111
No. 24, 25, 33, 49	175—184	Nicoll, Robert	*120
Letters of Business	79	Old Arm Chair	122

	PAGE		PAGE
OXFORD MIDDLE CLASS EXAMINATION PAPERS, VIZ.:	260	Pleonasm	54
Alcibiades	263	Pomfret, John	*181
Alexander the Great	261	Pope Leo I. to Attila	232
American War	266	Portrait, The	198
Augustus	263	Precis Writing, Precepts for	239
Bee	261	Exercises on	248
Camel	265	Precision, On	58
Charlemagne	263	Exercises on	56
China, Manufacture of	262	Preliminary Letters	1, 2
Cloth, Manufacture of	262	Propriety, On	61
Coal	260	Propriety of Terms	81
County, Any, Chief points of	261	Proscovie	198
interest in	261	Quill Pen, Description of	6
County you Live in, Description of	264	Rats' Consultation, The	145
Cricket Match	266	Relative Pronouns, Syntax of	45
Domestic Animals, Habits of one of	260	Exercises on	48
Examination, An Account of	265	Reply of Lady B. to the Address	237
Glass, Manufacture of	261	of her Cottagers	
Goldsmith, Oliver	260	Reply of Lord B. to the Address	236
Great Exhibition, Things of	263	of the Yeomanry	236
interest in	263	Return of a Prisoner	199
Horse	261	Revenge of a Potter	204
How and where you spent your	262	Richmond's Speech to his Soldiers	238
last vacation	262	Rogers, Samuel	*128
Human Hand, The	266	Rural Scene, A	208
Iron and its Uses	261	The Sailor's Mother	100
Last Holidays, Amusements of	263	Scarce Articles	189
Last Journey, Letter on	262	Scott, Sir Walter	*114
Last Story read, an Account of it	263	Scottish Winter	117
Milton, Life of	261	Seeing the King	191
Oak Tree, Account of the growth of	264	Shakspeare	*129
Pair of Gloves	266	Simplicity	56
Paper, Manufacture of	261	Sleeper Awakened, The	208
Potatoes, Account of the Growth of	264	Slyness	189
Pocket Knife	265	Soldier's Dream	183
Principal Town in your County	263	Sow and Wolf, The	159
Shakspeare's Plays, One of	262	Sparrow and Hare, The	146
Ship, Manufacture of	264	Speech, Figures of	59
Silk, Manufacture of	262	Speeches, Exercises on	214
Skylark	266	Precepts for	88
Steam Engine	263	Speech, by a Banker, &c.	217
Sugar	262	Father to his Son's	
Telegraphic Cable, Atlantic	266	Defender	217
Washington	261	by a Father to a Dis-	
Wheat, Account of the growth of	264	obedient Son	218
		a French Captain to	
Parish Schoolmaster	119	his Deliverer	214
Paternal Affection	204	by English Admiral to	
Peach and Potato, The	187	French Captain	215
Peacock and Magpie	159	Master exciting the	
and Owl	164	Charity of his Pupils	215
Pericles and his Censurers	230	Officer to the Mother	
Periphrasis	53	of One of his Comrades	219
Personal Pronoun, Syntax of	40	Spring	212
Exercises on	44	Stag looking into the Water, The	149
Pet Lamb	91	and Fawn	160
Pied Piper of Hamelin	208	Stolen Horse, The	192
		Storm at Sea	233

	PAGE		PAGE
Storm and Child that found it- self an Orphan	205	Verse to turn into Prose, Letter on	69
Subjects for Exercises on First and Second Letters of Series I.	7	Exercises on	86
Subjunctive Mood	49	Village Blacksmith	87
Exercises on	52	Preacher	111
Studies necessary for acquiring a good Style	68	Violet and Nightshade	168
Summer	212	Vulture of the Alps	101
Summer's Eve	98	Wanton Calf, The	155
Synonyms, Exercises on	186	White, H. K.	*100
Letters on	84	Wind, The	126
'That,' The proper use of	45	Winter	218
Thief and Dog	158	Wish, A.	127
Thomson and Quin	198	Wolf and Elephant	164
Tragical Death of a Miser	206	Wolf, Fox, and Ape	142
Transitions, On	25	Wolfe, Rev. C.	*107
Two Methods, The	208	Wordsworth, W.	*92
		Wreck of the Hesperus	114
		Young Negro, The	200

1

RETRANSLATION SYSTEM.

By JAS. STEVENS, LL.B.

FIRST LESSONS IN LATIN.

Part I. 1s. 6d.

Contains—Simple sentences from standard authors, with *Literal English* on the next page of the same leaf, forming *Translation* and *Retranslation* Lessons—Concise Remarks on Pronunciation—a Sketch of the Parts of Speech, and the Parsing of all the Latin.

LIBER SECONDUS;

Or, Part II. of First Lessons. 2s. 6d.

Contains—as Translation and Retranslation Lessons: 1. The Latin in English Order. 2. Literal English. 3. Free Translation. 4. Original Text—and 56 pages of Parsing and Construction Lessons, exemplifying the chief rules of Syntax.

CHARLES BEAN, 81, New North Road,
London, N.



